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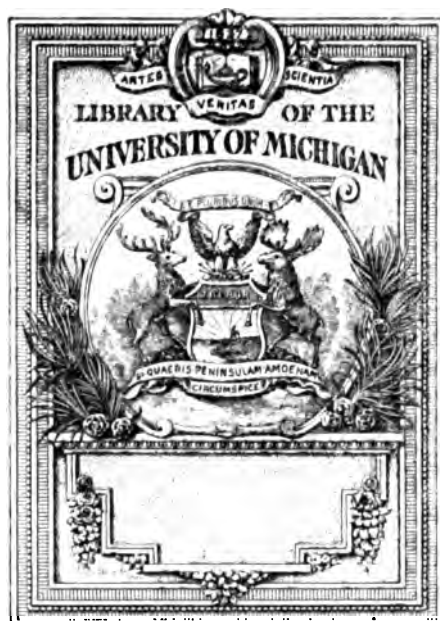
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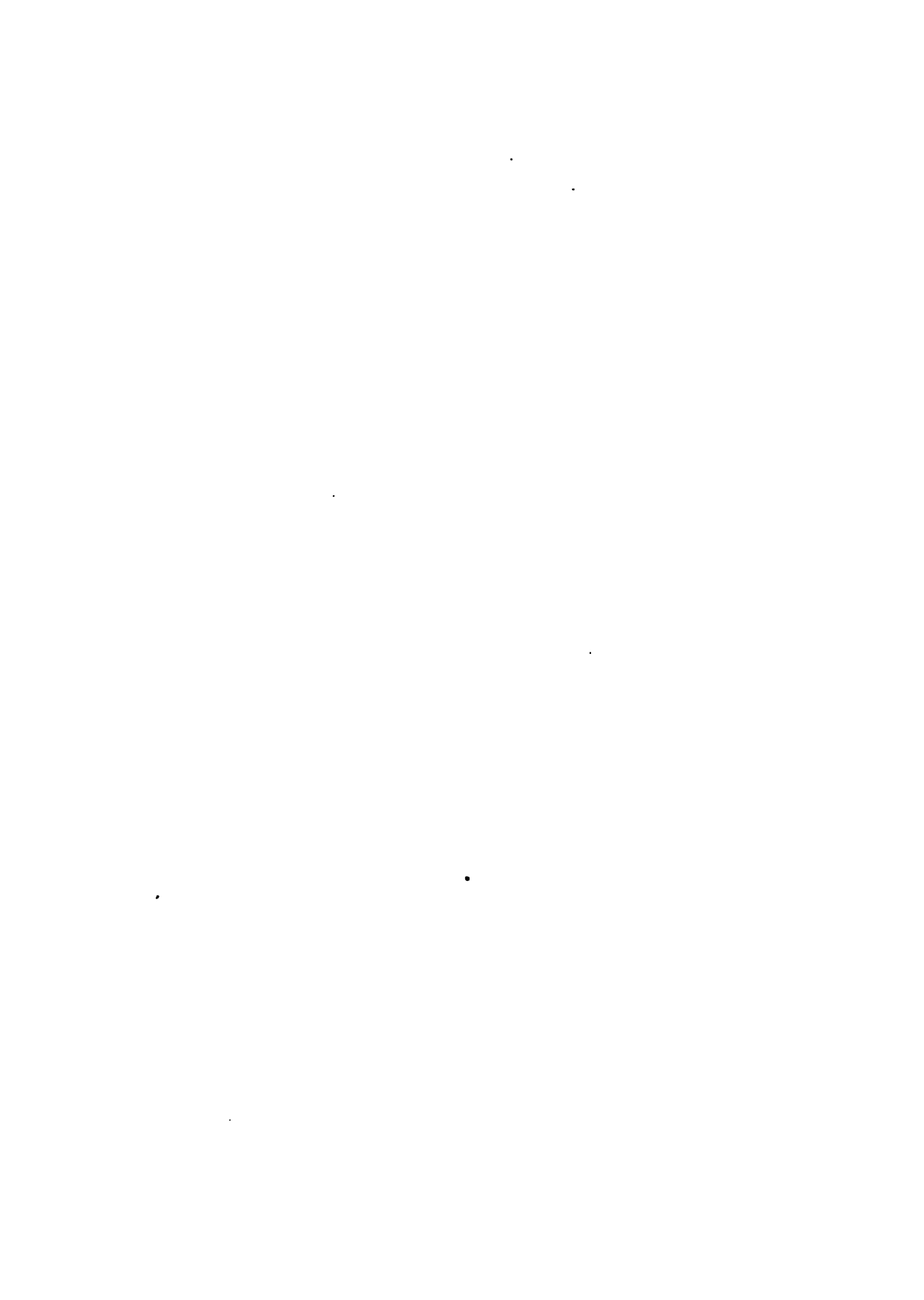








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PROCEEDINGS OF THE FOURTH ANNUAL MEETING

OF THE

NATIONAL

ASSOCIATION OF ELOCUTIONISTS

HELD IN THE CITY OF BOSTON IN HUNTINGTON HALL  
OF THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY  
JUNE 24 TO 29, 1895.

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OFFICIAL REPORT

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1896

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WERNER'S MAGAZINE,

108 East 16th Street, New York City,      -      -      Official Organ.

## CONSTITUTION.

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1. *Name*.—This body shall be called the National Association of Elocutionists.

2. *Object*.—To promote vocal culture and dramatic expression, and to unite the members of the fraternity of readers and teachers of elocution and oratory in closer professional and personal relationship by means of correspondence, conventions, and exchange of publications.

3. *Membership*.—Any teacher of voice-culture for speech or dramatic expression, public reader, author or publisher of works on elocution, may, on nomination by Directors and annual payment of \$3, be elected a member and entitled to the privilege of active membership, including the published annual proceedings of the body. Associate members, not designated above, may be elected upon nomination and the payment of \$3. They shall not be entitled to vote or hold office, but shall enjoy the other privileges of membership. Persons of eminence in the profession, or such as may have rendered conspicuous service to the institution, may be elected to honorary membership.

4. *Officers*.—There shall be annually chosen a President, two Vice-Presidents, a Secretary, and a Treasurer, whose duties shall be those ordinarily devolving upon such officers. There shall also be a Board of twenty-one Directors, divided into three classes; Committee of Ways and Means, Literary Committee, and Board of Trustees. The seven persons receiving the highest number of votes shall be elected for three years, the seven receiving the next highest number shall be elected for two years, and the next seven for one year. The officers first named shall be ex-officio members of the Board of Directors. Seven Directors shall be elected annually to fill places of the seven retiring.

5. *Meetings.*—The annual meeting of the Association shall be held at such time and place as the Directors may suggest and the Association determine.

6. *Sections.*—The Association may, during the year, organize itself into sections, each appointing its own chairman, and each being responsible for papers and reports in its special department of study, which documents shall be forwarded to the Directors.

7. *Alterations.*—Alterations of this Constitution may be made by a vote of two-thirds of the members present at any annual meeting, provided that three months' notice of the same shall have been given by the Directors in writing.

8. *Notice of Alteration.*—Any and all notices of alterations of, or amendments to, the Constitution, duly announced in *Werner's Magazine* during the year, shall be deemed lawful notice to each and every member of the Association; said alteration or amendment shall be open to discussion and acceptance or rejection at the coming Convention, as provided in Article 7 of the Constitution. Such notification shall be duly signed by the Chairman and Board of Directors.

## BY-LAWS.

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1. *Rules of Order.*—Rules of order shall be those governing all deliberative assemblies, Robert's "Rules of Order" being the standard of authority in cases of doubt.

2. *Quorum.*—Seven shall constitute a quorum in the Board of Directors.

3. A quorum of the Association for business purposes shall consist of thirty-five members.

4. *Elections.*—A majority vote of the members present at a regular meeting shall decide the question of the reception or the rejection of new members. Unless a ballot is called for, all elections shall be by acclamation. Not more than three honorary members shall be elected in one year.

5. *Committees.*—The Committee on Ways and Means shall consider and report to the Directors the time, place, and arrangements for each annual meeting, subject to the approval of the Association. The Literary Committee shall be responsible for the literary, scientific and artistic features of the annual meeting, and shall report the same to the Board. The Trustees shall have control of the property of the Association, books, manuscripts, or works of art. They shall be responsible for the custody of revenue of the Association, whether from donations, bequests, members' fees, investments, or from other sources.

6. *Absent Members.*—Members detained from attending the annual meeting shall notify the Secretary.

7. No paper shall be read before the Convention of the National Association of Elocutionists except by the author of the same, and no essay shall be published in the official report of the Association except such as has been read by the author at the Convention, the proceedings of which constitute the report of said Convention. But this By-law shall not be construed so as to prevent the reading and publishing of the essay of any distinguished scientist or litterateur who may be invited by the Lit-

erary Committee to prepare an essay for the Association. The Literary Committee shall be accountable to the Board of Directors for all such invitations.

8. *Advertising.*—No person, whether a member of the Association or not, shall be allowed to advertise in any manner in the rooms of the Convention any publication, composition, device, school, or invention of any sort, whether by free distribution, by circulars, or orally.

9. *Modification or Suspension of By-Laws.*—The above provisions shall be modified or suspended only by a two-thirds vote at regular meetings.

# NATIONAL ASSOCIATION OF ELOCUTIONISTS.

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The Convention was called to order by the President, F. F. Mackay at 2:15 P. M.

Prayer was offered by the Rev. Lorin McDonald, Boston.

The address of welcome for the city of Boston was made by Edwin P. Seaver, Superintendent of Public Schools of Boston.

## ADDRESS OF WELCOME.

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EDWIN P. SEAVER.

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*Mr. President and Members of the National Association of Elocutionists:* The pleasant duty has been assigned me of speaking a few words of welcome to you at the opening of your deliberations. The words must be very few, but let it be understood that they come from the heart.

You have met in a State and in a city, the citizens of which have ever regarded education as among the chief interests of the people. That is well known, and that is the reason why you, as engaged in education, are welcome here in this state, and in this city to-day.

We welcome you—educational Boston welcomes you—as representatives of the higher phase of education; for, if we analyse the matter a little, we see that there is education which provides with information; there is the education which touches and refines, and elevates the feelings; but there is an education above and beyond all that, and completing all that, the education



of expression; and that phase of education you represent, and as such representatives we welcome you here.

We should be glad if our institutions of learning were a little more open to your inspection than they can be this week. Our public schools are closing to-day and to-morrow, and all the days of this week until Saturday, the schools, one after another, will be holding their closing exercises. The schools, therefore, cannot be thrown open for your inspection this week, but on Saturday, in Mechanic's Hall yonder, our Annual School Festival takes place, a sight ever interesting and inspiring to those who see it year after year, and particularly worth witnessing to those who have never been present, when all the graduates of the schools of this city, some 3,000 in number, pass across the stage in Mechanic's Hall, and there receive, each boy and girl, from the hands of the Mayor, a token of the city's affection in the form of a bouquet of flowers, then a little speaking, and then music and dancing. It is a most inspiring sight—these 3,000 pupils receiving the token of the city's approbation at the hands of the Mayor, and afterwards partaking of the frugal repast, and the joyous dancing. To that public school function, I have the pleasure of inviting you on Saturday afternoon next, and if any members of the Association will apply in person, they shall receive tickets of admission. Indeed, I will see that some are supplied for those who come to us from a distance, and have never seen this spectacle.

Let me conclude by wishing you a most interesting and comfortable time in Boston, so that when you have concluded your sessions, you shall be glad that you have been here, and shall desire to come again. If the ardor of your debates, for example, should match the ardor of the sun, I shall wish you a copious supply of Boston east wind, to keep things cool and comfortable, and with east wind enough, to say nothing of any other kind of wind, I have no doubt the sessions will be pleasant and profitable to all concerned.

The President, F. F. Mackay, of New York, delivered the annual address.

## THE PRESIDENT'S OPENING ADDRESS.

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F. F. MACKAY.

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*Ladies and Gentlemen, Fellow-Associates of the National Association of Elocutionists:* I have heretofore allowed the business part of this Association, namely, the Board of Directors, under the management of their able chairman, who, I am sorry to say, is not here to-day, to conduct for you and to report to you the business relations of this Association among its members, and its relationship to the outside world. The Board of Directors is the Board that looks after our place of meeting, looks after our finances, provides ways and means for coming to the city and ways and means of getting out of it again. As president of the organization, thus far I have never talked of the business of this matter because it is always done in our committee-room. I have simply endeavored to present my views upon the science and the art of elocution. That is what brought us together and I am thoroughly persuaded that the love of that and the desire to advance in the science and the art must hold us together. I do not believe that any amount of financial interest can hold us together. I do not think that we are made of that kind of material that is drawn by financial interests. I know there are men and women here who have come from Texas, from Michigan, from New Orleans, from Maine, from Canada, from all parts of the country, with no other end in view but to advance the science and the art of elocution.

This is the fourth time that we have assembled in convention to study questions, promulgate theories, and do the practice of the science and art of elocution. The elocution teachers of the United States and Canada, in short, elocutionists of the English language, from whatever part of the world they may come, are welcome to a membership in our Association. I believe I express the views of the members when I say, it is ability and not nationality we seek.

That the art and science of the elocution of the English language is now but in the first stage of its growth, I fully believe; and as the principle, that in union there is strength, is just as

true to-day as when it was said of the fasces of the Roman Lictors and just as applicable to the mentality of human beings as to the bundle of wooden rods, so do I believe that in the union of this Association there is a strength that shall from this time forth advance the study of the elocution of the English language.

I propose to talk of elocution as a science and an art, not in its application to oratory, but in its application to acting, recitation and reading. In my experience with readers and teachers of elocution, outside of these conventions, I have found that a large majority of them assume that the art of reading and recitation is largely a gift and for its development in any degree must depend on chance. I have found both men and women who, because they have received from personal friends and a too generous public an expression of approbation for their efforts either in the field of reading or of recitation and acting, have assumed the responsibility of imparting their practice to others through the process of purely personal imitation of tone, time, inflection, gesture and pose. Is there any other art extant that lives or is perpetuated by this mode of practice?

Poetry and oratory have their sciences of grammar and rhetoric. Painting and sculpture have their science in the blending and juxtaposition of color, form and anatomy. Music has its science in its scales, its transpositions and harmonious sequence of sounds, and, if the practice of elocution be an art, it must have an underlying science.

But just at this point there is a great divergence of opinion among our members. Some assert that the correct practice of elocution is the outcome of feeling; while others as teachers, look to the field of imagination for results. One writer asserts that, "The object of education is to develop toward the ideal." Another writer says, "Can we teach artistic elocution?" and replying to his own question says, "No! we cannot." I am of the opinion that these wide differences in the tenets of our Art are the cause of the very low standing of elocution among the schools and colleges of our country. See the report of committee to our last year's convention. How can we hope for permanency from a method of instruction in reading, recitation and acting based on feeling—a motor to human action as changeable as the environments that produce the sensation. One can no more reach cor-

rect conclusion through feeling uncontrolled by judgment than he can guide a steamship with a ten thousand horse power engine from New York to Liverpool without a rudder and compass—and the stronger the feeling the greater the necessity for an overmastering judgment to direct it to correct results.

Why not consult judgment at first? What may we as teachers hope for from the imagination? That aerial, unlimited function of the mind that forms and transforms, expands or contracts or etherealizes mental impressions coming either from the past or from the environments of the present. Imagination is always limited by the experiences and observations of the individual. Imagination has no power to make anything, the likeness of which has not in its parts, or as a whole already impressed the mind. The Sphynx, the Centaur, and the Satyr, though unique as individuals, are made up of parts found in the realities of life, and arranged by judgment. Elocution in its application to acting, recitation and reading is made of the realities of the voice, utterance, inflections, and other real physical factors. Then why not let judgment deal with Elocution in the first instance? Suppose we teach the ideal in acting, reading, and recitation. Whose ideal shall we teach? And each one of the thousand of teachers throughout the country would say: "Teach mine." That is just what a large majority of us are doing, and that is, in my opinion, just what keeps us where we are, in the region of Empiricism, outside the pale of tried and approved experiences.

To those who think we cannot teach artistic elocution in its application to acting, reading and recitation, I would respectfully submit that, if we cannot teach artistic elocution, then we should not teach elocution at all; for there is no such thing as natural acting, recitation or reading. The elocution of each and every individual, in all languages, is acquired through the faculty of imitation, which begets the habit of speech; and speech-habits are governed by the environments of the speaker. Elocution in its application to acting, recitation and reading proposes to represent the speech-habits of the writer or of the writer's suggested characters as he copies them from Nature, under the effect of memory and imagination. Nature reproduces, Art only represents—that is makes a likeness or resemblance; but even to

re-present, one must have a knowledge of the thing to be represented. And this knowledge, when so arranged as to be easily remembered and readily referred to, is called Science.

From the fact that the actor, the reciter and the reader do, through the practice of elocution, beget in the minds of their auditors the same effect with each repetition of the character, the recitation or the reading, it must be apparent to even a casual observer that there are forms in the action of voice with its co-adjutors, pose and gesture, that are constant in their recurrence in time and place; and in the observation and recording of these phenomena of speech, in Nature, lies the science that must enable the student to give an artistic interpretation or representation of the author. A man may be a very successful practitioner in art, and yet be wholly unable to expound the science of his art. There are many men and women who sing charmingly well by ear, perfect in tone, time, and correctly observant of all the transpositions in pitch; but I do not think the masters of the science of harmony will admit that such performers are capable of teaching the Science and Art of Music. There are actors whose practice is good, who nevertheless denounce the study of elocution as a snare and a delusion, yet they teach and lecture on the Art of Acting.

The representation of anything in Nature is Art. It is admitted on all sides that the practice of elocution in acting, recitation and reading is an art, and I shall assert that because it is an art it must have an underlying science. The laws of grammar and rhetoric are essential in oratory; but a child who never has heard of either "elocutes" successfully, ignorant of syntax and unschooled in tropes.

How shall we know, and where shall we begin our observation of that knowledge which, when properly arranged, constitutes the Science of Elocution? I do not think it necessary to our study that we should go back to the beginning of the race, nor even to the history of Greece and Rome, nor to Germany nor France, nor even to China, to study the Elocution of the English language; but let us take the present evolution of the individual and observe the development of expression by means of voice and gesture in the infant.

With the very first signs of exterior life we find voice and ut-

terance—the abrupt utterance expressing physical pain. This abrupt utterance responding to and expressing any abrupt sensation. At first, the infant's tones are monotonous because of the same degree of muscular energy and muscular tension and relaxation at regular intervals of time. The time of a tone in the voice of a very young child is limited by the capacity of the lungs; and the force by the power of endurance in the contraction and relaxation of the muscular system.

Force as a factor in expression has but little variation in the early days of infancy. But through the development of the five senses observation and comparison begin. The infant then makes use of utterance, force and tones to express its mental conditions. Then we hear the expulsive utterance with subdued force and the persuasion of the crescendo and diminuendo movement in the voice, technically called Median Stress, in the cooing tones of the infant expressing its entire happiness as it lies on the mother's lap under the impression of her loving smile and soothing voice to which it is replying by imitation. With growing power to recognize its likes and dislikes, the variations in force increase, and as the general muscular system develops these variations in force, together with the increase of inflections, produce changes that seem very like different qualities of voice; but the clearly recognizable differentiation in the quality of voice does not take place until the organs of speech are sufficiently developed to carry and present the varying impressions from surrounding Nature, seeking expression through the machinery of the human body.

Variations in the quality of voice do not appear in the expression of the child until after articulation or the act of forming sounds into words is added to the voice, force and inflections. And here begins the special application of positive knowledge to the acquisition of the artificial exercise of speaking; for making words of tones is purely an artificial acquirement, and, although the tone itself may express a great deal even when uttered without precise articulation, yet nice articulation gives greater value to the voice.

Forms and qualities of voice take upon themselves different values in different parts of the world, or, to put it more fully, nationalities express their differences not only in the articulation

or form of the sound, but in the quality of the voice as affected by the place of principal resonance.

In the French language the nasal effect in the voice, made by the projection of an important part of the sound through the nose, is a characteristic of the language apparently entirely acceptable and agreeable to the natives of France. But this effect is regarded as a positive defect when heard in the English language. E. g., *Comment vous portez vous?* with its nasal tone is quite acceptable to the Frenchman. But "How do you do?" uttered by an American with the vocal organs in the same position is not thought to be tony enough for a good illustration of cultivated American English. So, too, the characteristic guttural of the German voice in "Ach, Got!" would be quite repugnant to an American mind in saying "Oh, God!"

Word-making is an artificial exercise; and we are forced from the very nature of the matter to admit the necessity of mechanism and technique in articulation and pronunciation. We are further obliged to admit that the habit of articulating and pronouncing words is the outcome of the mimetic function exercising itself in imitating the mother's vocal forms.

Soon the child begins to realize the value of force, that is, loudness of voice and energy of muscle, by locating force upon various parts of the sound.

Under the influence of abrupt sensations, as anger, or gladness, or terror, or even a lesser degree of terror—fear—the voice is uttered with all its force on the initial part of the sound; and in his persuasive moments one may hear the force located on the middle of the sound as if through this musical effect striving to win sympathy. While deliberate opposition that finds language in the phrases "I won't" and "I will" carries the force over to the last part of the sound; and with the utterance of either of these phrases one may see both pose and gesture presenting themselves as a part of expression. The child generally retreats with the feet, holding both hands behind the body, while the head is projected forward expressing deliberate opposition, and it is this mental deliberation that carries the force forward to the last part of the sound.

When the sensation of whatever kind is greater than the muscular system can carry without vibration, the weakness of the muscular system expresses itself in the tremor of the voice.

In this brief view of primitive elocution only a few of the factors of expression have been considered; but even in this brief study one may see how the human machinery responds to impressions from environments in Nature, and also be enabled to watch the development of the purely mechanical action of the vocal organs in articulation and pronunciation of the speech-forms of language in general through the inherent function of imitation.

Much has been said against imitation in our Art. But imitation is native to man. Imitation is a function in man's mental force that largely distinguishes him from, and gives him superiority over all other animals. The earliest education of the infant is acquired through imitation, and the child is dull or bright just in proportion to its power to imitate that which it sees and hears around it.

Imitation is the basis of all Fine Art, and the cause of the pleasurable sensation that one feels in looking at painting and sculpture; for even though one does not recognize a special likeness, there is always a resemblance to the colors and forms in Nature.

So general and so great is the power of imitation to give pleasure that objects most disagreeable to look on in Nature are by the imitative process of art made not only attractive but delightful.

In Dramatic Art, and in the Arts of Recitation and Reading, it not unfrequently happens that those who are most severe in their denunciation of imitation are the most servile copyists of great artists.

The student, in whatever Fine Art, has a perfect right to copy his model and his master until he has acquired the principles upon which the master bases his performance; but the student will be false to himself and false to his art if after acquiring the principles of his art he does not go out to Nature for the development of his own individuality, for no two men are alike and no two men can ever be alike, and I hold that each man is bound by the very rights of his existence here to give the world his best development.

The Art of Elocution in its application to acting, recitation and reading is imitative, and the factors, articulation and pronun-



ciation, purely mechanical, and necessarily demand of the teacher a full knowledge of the technique. The medium of conveyance having been acquired, the rest of the art is based on a knowledge of human emotions, and the physical suppleness to imitate them. Not to imitate this or that actor, nor this or that elocutionist, but to imitate, that is, to present by Art, a likeness to Nature. A representation of human sensation by tone, pose and gesture.

I am aware that, upon the question of human emotions, their course in Nature, and their presentation in Art, I am at variance with the minds that before my time, and since, have given large and earnest study to the subject.

I assure you it is not because I desire to differ with them that I put myself on record against their philosophy, but because I cannot see things as they saw them; and because I have already said I believe every artist is bound by the demands of his Art and his rights to existence in it to give his individual impressions of it; and as I am not talking to fill up time, I shall not quote what other men say. That you have in your libraries. I shall proceed at once to give my own thoughts upon the basic principle of Elocution in all languages.

I believe there is but one passion in human nature—self-love; which, being acted upon by exterior circumstances, past or present, moves out, and these outward movings we call emotions.

I am not ignorant of the fact that this word—self-love—has long been used as a disparaging term; and many are inclined to regard the word as synonymous with selfishness. But light and darkness are not further apart than self-love and selfishness.

Selfishness is the outcome of ignorance, and debases man to the worship of mere physical power concentrated in the love of gold and physically climaxed in the almighty dollar or any unit of the world's exchange; while self-love is the motor to all our best actions and noblest thoughts, and obedience to its dictates is commanded by the highest intelligence in the Christian world; for Christ said: "Do unto others as ye would that others should do unto you." We are told in history that this command had been given before His time on earth; but He summed it up thus: "For in that ye have the law and the prophets." All the principles of law and the wisdom of the wise men of the earth.

I have said that self-love is *the* passion and that all the effects

that come from self-love are emotions. Joy is not a passion, but an emotion—grief is not a passion, but an emotion—love is not a passion, but an emotion—anger is an emotion.

Passion is a unit—a central point from which sensations radiate, while every emotion is made up of three parts, the impression, the sensation, and the expression or the outcome in voice, pose and gesture.

The word *passio*—I suffer, contains within itself both the passive and the active forms of life. Passively something is acted upon; and actively something moves out—vibrations that make sensations; else we could not know there was suffering within.

As the Passion of Christ is the central pivotal point of all the activities of Christian civilization, as it was through His suffering that He gave off the salvation of the world, so from the human passion—self-love—asserted by Him to be the standard of all that is right on earth, do we recognize the sensations of human nature and from its activity name the emotion.

Impression from environment begets either mental elation or mental depression, causing muscular tension or muscular relaxation; and these conditions must effect the outspeaking or the elocution of each and every individual—man or woman, no matter what nationality; and the tension or relaxation must effect all the factors of expression either by increase or diminution of their activity.

Under the effect of one or the other of these conditions, self-love is always in motion, except when mental equilibrium prevails; then we give off our impressions unaffected by preponderating sensations. The result we call thought.

The vocal effects of mental equilibrium are always moderate in force, time and inflections. I am speaking now of elocution in Nature, for all speaking is elocution; and when we read the book, or recite the poem, or act the character, we are only trying to speak the author's thoughts, or portray his character's sensations.

Precise articulation and correct pronunciation are absolutely necessary factors in good elocution; and, when they are acquired in perfection, the elocutionist still has no claim to merit, for they are merely the medium of conveyance.

From the foregoing brief analysis I think we may conclude

that speech is artificial, an acquired habit; that the formation of the elementary sounds of a spoken language is purely mimetic, and that upon the knowledge of the technique in the use of a spoken language will depend the quality of the speech-habit.

The vocal habits that form and utter, and give tone to the English language will not express the full value of French speech nor of German speech; nor will the vocal forms that express the sensation of joy in the English speech express the sensation of grief even in the same language. There is a difference in the form of utterance, in the quality of voice, the force, the time, and the inflections. It is the transposition of these factors that makes the variation in the expression of different sensations.

Here, then, is perceptive work for a teacher in watching the transposition of the factors of expression in Nature. And reflective work in making his deductions. A positive knowledge of the technique of the language spoken is necessary with imitative power to represent the forms that the sensation takes, in its expression, to complete his synthesis in representation.

To me it seems that the study of elocution should be very interesting; and the practice of it on scientific principles should be a delightful and healthful exercise. Its study lies all around us from the cry of the helpless infant to the commanding voice of the soldier—in the gladsome tones of the successful schoolboy—or the sobbing moan of the grief-stricken mother; in the full, round declamatory tones of youth and strength, and the piping, tremulous voice of age and weakness.

Books are but records of human thoughts and emotions, and words are but the signs marking the burial place of an idea, a mental picture. If one would see the picture in full, he must dig down below the word, the phrase, and the sentence, breathe into it the breath of life, intone it with a living voice, fill it with a vital force that shall make it speak out again; and this is elocution—a beautifying, life-giving Art. As a science it is at once refining and elevating.

Fancy, prompted by feeling, flies into unlimited space and lives on the vagaries of imaginary ideals. Positive knowledge makes a sure foundation on which Wisdom may erect her temple of lasting fame. Facts lead us to the very boundaries of Creation. Men who love Nature find pleasure in imitating her works.

The exponent of Supreme Power and Omniscience is Creation. The exponent of all human power and knowledge is Art. And the Art of Elocution is worthy of a high place among the best of Fine Arts.

At the conclusion of the opening ceremonies, the President called for the reports of Committees.

Mr. Robert I. Fulton, Chairman of the Ways and Means Committee, reported as follows:

The substance of my report has already been given in *Werner's Magazine*, our official organ. I might repeat that on the 22d of March we held a meeting of the Ways and Means Committee in Boston; that we were successful in securing an attendance at that meeting of representatives of all the Schools of Oratory in Boston. We secured this hall, which, I think you will agree, is perhaps the best place we have had yet; being centrally located, well ventilated, cool and quiet, and, as you see, handsomely decorated. Sub-committees were organized at that meeting, and the business of the National Convention was well set on foot. We appointed Local Committees, who have taken in charge the social features of our Association—the climax of which will be the reception we are to have to-night.

Reduced railroad rates have been secured. I am glad to say, that, in addition to those associations who gave us the rate of a fare and one-third last year, we have secured concessions from the Western Association which gave us that special rate from as far West as Chicago and St. Louis.

It is necessary for each one who wishes to get the benefit of this rate, to present a certificate to Mr. Thomas C. Trueblood, the Secretary of our Association, to be signed by him, and on Friday of this week, or Saturday, if some of you prefer it, we shall have an agent of the Boston Association who will sign these certificates by which we can buy tickets at the special rate for the return passage.

Everything in a business way is done, and we now depend upon the members of the Association to give life to the meeting.

Mr. S. H. Clark, Chairman of the Literary Committee, in reporting for that Committee, said:

The best report which this Committee can make is found embodied in the programme. There is nothing else to report.

Mr. Hannibal A. Williams, Chairman of the Board of Trustees, reported progress, and promised to report in full later.

The President: I take pleasure in informing the ladies and gentlemen, annual Associates, and daily Associates, that they are invited by the elocutionists of Boston and vicinity to be present at a reception given to the National Association of Elocutionists, Monday evening, June 24, 1895, from 8 until 10 o'clock, at the Brunswick Hotel, Boston. All present are cordially invited to attend.

This circular is addressed to us by Mrs. Anna B. Curry, who has kindly arranged this reception for us, and we shall meet this evening. I hope we shall enjoy it, and I am quite sure we shall, with such a hostess.

Adjourned until 10 A. M. Tuesday.

MONDAY EVENING, JUNE 24, 1895.

Reception at Hotel Brunswick, tendered by the elocutionists of Boston and vicinity.

TUESDAY MORNING, JUNE 25, 1895.

Session opened at 10 A. M. President Mackay in the chair.

Papers on Terminology, subjects having been assigned by the Committee on Terminology, appointed at Philadelphia Convention. See Philadelphia report page 201.

### “ SPEECH.”

ARTHUR E. PHILLIPS.

[Read by the Secretary, THOS. C. TRUEBLOOD.]

Your Literary Committee, adopting the suggestion of your Committee on Terminology, have asked for a paper on the word “speech,” requiring that it shall cover the word’s origin, present usage and history.

To accomplish this in fifteen minutes is palpably impossible, and the most I can hope to do is to cover the ground in rapid review, dealing largely in generalizations.

The word “speech” can trace its origin back to the sturdy

Teutons. Of its great ancestor we know little or nothing, but with its numerous descendants we are tolerably well acquainted. In the Northeast of Germany we find its first-born known as "spræc," "sprec," "spæc" and "spec." In Southern Germany we find a child of later birth by the name of "spráhha," and following these—"spreke," "spretse," "sprake" on the North German coast, "spräca" on the Rhine, "sprache" in Southern Germany, "spraak" in Holland, "sprog" in Denmark, "spekjur" in Iceland, "sprag" or "sroy" in Sweden, and in early England "speche," "spæche," "spek" and "speke." Thus much for its etymology.

Its history is the history of all words of fitness—its usefulness has been extended. Thought and knowledge in their expansion and subdivision and elaboration seized upon this word and, by apt context, made it do intelligible service in no less than nine senses. It is true that Webster gives only six meanings, and Hunter's "Encyclopædic Dictionary" seven, but the "Century Dictionary" well authenticates, by illustration, the total number as nine. For the purposes of this Association it would be a waste of time to set forth these nine different significations. The primary one only shall I speak of. As to this primary meaning the leading authorities agree. The definitions of Webster and the "Encyclopædic Dictionary" are almost identical. Webster reads:

"The faculty of uttering articulate sounds or words as in human beings; the faculty of expressing thoughts by words or articulate sounds; the power of speaking."

Hunter's "Encyclopædic Dictionary" reads:

"The faculty of speaking or of uttering articulate sounds or words; the faculty or power of expressing thoughts by words or articulate sounds—the power of speaking."

The "Century Dictionary" covers the same ground, but its phraseology is more exhaustive and specific. It reads:

"The faculty of uttering articulate sounds or words as in human beings and by imitation in some birds; capacity for expressing thoughts by words or articulate sounds; the power of speaking or of uttering words either in the speaking or the singing-voice."

Excepting a doubt as to one technical meaning, the eight remaining meanings given in the "Century Dictionary" all spring

from this primary signification. In the course of time, the effect took the name of the cause. Speech, the power of utterance, became speech the thing uttered, and around this secondary meaning, the other significations closely cluster.

Turning a moment from the recognized lexicographers to authors of text-books and standard articles, we find that the philological authority, Prof. W. D. Whitney, says of speech, that it has two uses—"either what is said or the language in which it is said; either the thought expressed or the instrumentality of expression."

Prof. Ellis, F. R. S., author of "Early English Pronunciation," says: "Speech is not musical, and its sounds are much obliterated when rendered musical."

The philosophic Rush, lacking formal definition, makes the word speech synonymous with spoken language.

So also does Murdoch.

The English writers, Joshua Steele, Walker, Sheridan, also hold to this view.

Shoemaker, whose logical outline of Elocution has yet to be equaled, defines speech as "covering every intelligent use of the organs of speech articulate and inarticulate, whispered and vocal."

David Charles and Alex. Melville Bell, in one of their joint works, define speech as consisting of "variously modified emissions of breath."

Examining these definitions and uses, we find the dictionary primary meaning does not exclude the lower animals, and singing is implied or expressly made a part. The Bells' definition implies the inclusion of the sounds of all breathing animals, intelligent or unintelligent, intelligible or unintelligible. Shoemaker includes singing in his definition; but excludes it in the body of his work. The philologist, Whitney, includes singing, and also speaks of "brute speech" and "mute speech." On the other hand, Ellis especially repudiates singing.

Despite the variations here observed, it is remarkable that these writers, some of them with self-contradiction, all proceed to use the term speech as confined to human utterance, exclusive of singing. Innumerable illustrations could be given as proof. And in this narrower sense we find a happy coincidence with genera

usage, for it is very doubtful if, to even one person out of a hundred, the word speech conveys the idea of singing.

If Elocution, as a distinct branch of education, shall insist on a terminology, such terminology should be exclusive. To overlap other arts and sciences at once impairs its usefulness—more, it destroys the very source of its being—precision. Yet this exclusiveness of signification, this precision, should shock current meaning as little as possible. The nearer the technical can approach the existing, the more valuable does it become—the more likely will it obtain recognition by standard authority.

Thus, then, this Convention, should it exclude singing from its technical signification of the word speech, while restricting the definition as found in the dictionaries and in the works of certain authors, will at once be in touch with general usage and the usage of these very authors, and to this extent fulfil one of the most important requisites of practical terminology.

Authorities on Elocution have, with one accord, divided that subject into two branches, Gesture and Speech. Gesture, they state, concerns itself with the conveyance of thought and feeling by ACTION. Therefore, the implication is that the remaining branch, speech, concerns itself with the conveyance of thought and feeling by SOUND. But the term sound is used by these writers only in connection with the speaking-voice. It will thus be seen, then, that the word speech, as a technical term in Elocution, will best be expressed by a definition that shall unmistakably embrace this idea, and, at the same time, exclude all other signification. With this in view, I would respectfully suggest for your consideration the following definition:

Speech (as technically used by elocutionists): Intelligible human utterance exclusive of singing.

Examining this definition, we find "utterance," according to Webster, means "emission from the mouth," at once an explicitly exclusive term, yet within itself distinctly comprehensive. "Human" also sets up a positive boundary, and "intelligible" is restrictive, excluding, as it does, the mouthings of idiots and the like. Lastly, the words "exclusive of singing" absolutely bar from consideration that department of sound. Note that the term "utterance" emphasizes the fact that the elocutionist's concern technically is not with words, *per se*, but with their de-



livery. The origin, the spelling, the uses of words belong properly to Etymology, Orthography and Rhetoric. Elocution has not to deal with these, but with the pronunciation, articulation, and other coordinate action requisite to the sounding of words and to sounding them intelligibly.

Within the scope of the definition I have given can fall consistently a full consideration of all organs necessary to utterance, their anatomy, their physiology, their acoustical properties, in short, the definition will permit, and permit logically, of there being founded upon it a set of principles strictly within its signification, and at the same time of such accuracy, comprehensiveness and importance as to justify enrollment as a science.

And if this Convention will decide upon this or some other comprehensive, yet precisely exclusive, definition, and after such decision will officially forward same to the leading lexicographers, it may rest assured that the term speech will have, in subsequent editions of standard dictionaries, a new definition, prominent for its exactness and intelligibility, and offering a solid foundation for a scientific structure.

#### *Proposed Definition.*

The definition proposed by the Committee on Terminology, after reviewing the paper and discussion, is as follows:

“Speech is the act of expressing thought and emotion by articulate tones, exclusive of singing.”

Committee { EDWARD P. PERRY,  
F. F. MACKAY,  
H. W. SMITH.

#### ELOCUTION.

MISS CAROLINE B. LE ROW.

[Read by MRS. EDNA CHAFFEE NOBLE.]

Says Dr. Rush in his Preface to the Third Edition of the “Philosophy of the Human Voice”: “Until physical science shall direct a penetrating and diffusive light upon the reciprocal influence between the mind and the voice, all will be desultory

and confused. Thus the term Expression, though sufficient for the indefinite elocution of the orator and the player, is not restrictive, for it is as common to speak of the expression of an unexcited thought, as of the expression of passion. This want of precise distinction between the states of thought and passion has been one cause why we have no precise terms for vocal signs to denote these distinctions.

“Metaphysics, which has been, in a great measure, the art of searching for the useless, has been so blindly groping in its absurd attempts to distinguish between Matter and Spirit, that it has not even imagined the manifest difference between the mental states of thought and passion, and consequently between the vocal signs which denote the difference. The Natural Science of Speech requires the convenience and precision of a proper nomenclature for the assignable distinction of both the mind and the voice.”

The correctness of the propositions laid down by Dr. Rush must be conceded. At the outset of our search for a proper nomenclature we are met with the very difficulty of which he speaks. Only so far as the principles of psychology are formulated into what may properly be called a science, can the elocutionary profession secure understanding and agreement upon the terms constantly and necessarily employed.

The words Oratory and Elocution are used as synonyms, yet it is evident that there is a marked distinction between them, close as may be the resemblance. Oratory comes from the Latin, *orare*, to speak; Elocution from *elocutio*, to speak out. Both refer to the oral expression of thought, but Elocution appears to be a more comprehensive term than Oratory, having more definite reference to the *manner* of speaking than to the thing said.

We know that in Cicero's time, Elocution meant “the wording of a discourse,” and that this definition included Grammar, Rhetoric, Logic, Philosophy, and all aids and graces of literary style. This literary construction appeared to be the principal consideration; the *manner* of delivery, a secondary one.

Yet even at that remote period there existed a far more correct idea of the real meaning of Elocution than we are accustomed to suppose, and Cicero's own statement warrants us in the assumption that he was not satisfied with so limited a definition of the

word: "Delivery, I say, has the soul and supreme power in oratory. Without it, a speaker of the greatest mental power cannot be held in any esteem, while with this qualification one of moderate ability may surpass those of the greatest talent."

It is as interesting as it is profitable to compare the different motions of individuals concerning the precise meaning of the word under discussion, though time allows citation of only a few of them.

In one of the oldest books in the bibliography of the profession is found this astonishing statement: "The special training which the art of elocution requires is essentially of a literary and intellectual character." It is to be regretted that the date of this volume, as well as the name of its author, cannot be ascertained, as the title page has entire disappeared, but its appearance indicates great antiquity.

B. H. Smart, in his book "The Theory of Elocution," published in London, in 1826, speaks of an Oration as "a combination of Eloquence and Elocution." Later he defines Elocution as "the art of expressing thought by the manner of pronouncing artificial language." In this definition Elocution appears to be limited to the *manner* of delivery, regardless of the matter to be delivered.

George Vandenhoff entertained evidently the same idea. In his "Plain System of Elocution," published in 1844, he says: "Elocution as an art is imitation. It copies; it mimics, as it were, the inflections, tones, and variations of the voice in ordinary, unrestricted speech. The first object of Elocution, as a science, is to read and speak easily and naturally." He compares the voice to a musical instrument, stating in conclusion: "It may be modulated by art to any sound of softness, or of strength, of gentleness or harshness, of harmony or discord; and the art that wins this music from its strings is Elocution."

Evidently there is here no recognition of the intellectual or rhetorical quality of the ideas to be expressed.

Prof. Worthy Putnam, of the Ohio State Law School, published in 1863 a work on the "Science and Art of Elocution and Oratory," in which he states: "Elocution is the art of communicating thought, knowledge, and emotion by the use of natural and artificial language."

He makes the following quotations, to which no name is attached:

"Elocution is the outward form or representative power of Eloquence, dependent upon exterior accomplishments and on the cultivation of the organs."

"Oratory is the perfect harmony and combination of Eloquence and Elocution. Logic ascertains the weight of an argument; Eloquence gives it momentum, life, and motion."

Later he declares in his own words, "Elocution is a vehicle in which Eloquence drives his spirited steeds through the Elysian fields of thought and emotion."

But could not this metaphor be made more truthful by a slight change in its phraseology, as, "Eloquence is the vehicle drawn by the spirited steeds of Elocution," for, if what Cicero said be true, that "Delivery is the sole and supreme power of Oratory," said "steeds" could accomplish something in the said "Elysian fields," even if "the vehicle" were left behind.

The combined wisdom of Richard G. Parker and J. Madison Watson gave us in 1864 the definition, "Elocution is the delivery of extemporaneous or written composition. It is often used as synonymous with Eloquence, the act of expressing thoughts with elegance and beauty." In this last sentence there may be detected a little indication of what is known among evolutionists as "a tendency to revert to ancestral forms."

Stepping over an interval of twenty years, we find in "The Art of Oratory," by Rev. Charles Coppens, of the St. Louis University: "Elocution or Delivery is the art of regulating the voice. Demosthenes, failing of success in one of his early orations, walked away disconsolate, when he was met by one of his friends, a distinguished elocutionist, who, on learning the cause of his discouragement, walked home with him, and there declaimed some portions of the orator's manuscript in such a way that Demosthenes wondered at the power exhibited in his own productions."

Here is evidence that there must have been an addition of spirit to the steeds which drew the vehicle containing the ideas of Demosthenes, as we have no evidence that any change was made in the ideas themselves.

In 1886 was published "Practical Elocution for Use in Col-

leges and Schools," by J. W. Shoemaker, of Philadelphia, in which we have Elocution defined as "manner and style in speaking." The author adds, "Elocution is not a substitute for intelligence, neither will it furnish material for the mind any more than gold will buy material. It will not provide thought. Its work is to give principles and directions for the management of thought after it has been furnished and clothed."

George Riddle says: "The meaning of Elocution to-day, when it is not synonymous with folly, is the quality and management of the voice in the utterance or delivery of words." But he adds, "When Elocution is considered as one of the parts of Oratory, it also means the use of the body, limbs, and face as a means of expression." Here we have the recognition of Gesture as a part of Elocution.

According to Webster's "International Dictionary," the first definition of Elocution is "rare,"—"Utterance by Speech," and from Milton are quoted the lines,

"Fruit whose taste gave *elocution* to the mute, and taught the tongue not made for speech, to speak thy praise."

Here we have, evidently, the idea of the simple vocalization of sounds or words, a strict adherence to the root of the term.

The second definition is "Oral or expressive delivery, including the graces of intonation, gesture, etc., style or manner of speaking or reading in public; as, clear, impressive elocution."

The third definition is marked as "obsolete," and evidently refers to the old Ciceronian conception, "Suitable and impressive writing or style; eloquent diction."

The "Century Dictionary" states that the word Elocution is found in the French, Spanish, Italian, Latin and Portuguese languages, and defines it as:

First, the manner of speaking in public; the art of correct delivery in speaking or reading. "Elocution, which anciently embraced style and the whole art of Rhetoric, now signifies manner of delivery, whether of our own thoughts or those of others."

Second, Eloquence in style or delivery; effective utterance or expression. "As I have endeavored," says Dryden, "to adorn it with noble thoughts, so much more to express those thoughts with elocution."

The third definition is that given first by Webster and denomi-

nated "rare,"—"Speech; the power or act of speaking," and the same quotation from Milton is used in illustration, while from Phelps's "English Style" we have, "Can you deliver a series of questions without a quickening of your elocution?"

By authority, then, of our best and latest guide, the "Century Dictionary," we find that Elocution is considered synonymous with Delivery, and the statement is made that "these words are quite independent of their derivation. Elocution has narrowed its meaning and has broadened it to take in Gesture. They are now essentially the same, covering bodily carriage and gesture, as well as the use of the voice. Elocution seems sometimes more manifestly a matter of art than of delivery."

This "narrowing of meaning" referred to is doubtless an implication of the fact that Elocution, as has been so well stated by Prof. Shoemaker, "does not provide thought. Its work is to give principles and directions for the management of thought after it has been furnished and clothed." In other words, Elocution is not thought, but the expression of thought, and in this expression is naturally and legitimately included all forms of Gesture.

#### *Proposed Definition.*

The definition derived from this paper by the Committee on Terminology is as follows:

"Elocution is the art of communicating thought and emotion by the use of natural and artificial language."

General discussion followed; three-minute speeches.

Mr. F. T. Southwick: I think the definition suggested by the writer for the word "speech" is a very admirable one, but I think the question still remains for us to decide, as far as we can here, whether the word "elocution," in our discussion, is to include action, or whether we are to consider it, for working purposes, as relating exclusively to the use of the speech-organs.

We know that popularly, at least, the term "elocution" is used to express the speech-element rather than that of gesture. For instance, a dramatic critic in speaking of a performance will say that So-and-So's elocution was admirable, or the reverse, and it never is used, I think, in ordinary dramatic criticism, as including gesture.

On the other hand, we do speak of "elocutionists," and include in that all of elocutionary delivery.

I think the question we can debate with some profit is: Whether in our professional work we are to use the word "elocution" in its broader or in its narrower sense.

It is very necessary to an exact understanding of what a man says in debate that he exactly define his terms. That, I believe, is what our discussion of terminology is intended to bring about; and, while the question cannot be decided to the satisfaction of all of us, yet, if we have a definite sense assigned to it, we can then understand in a discussion what a speaker means.

Mr. S. S. Curry: There is hardly a word in the English language that has but one meaning. Every man who endeavors to express his thought does so by the use of words; but hardly any two men use a word meaning exactly the same thing. Legislation by clubs or associations, as to the meaning of words, will never settle their definition. Words are dependent upon usage. These papers entirely overlook the changes that have taken place and are still going on. Take "elocution." Campbell, only a few years before Rush, used it in the sense of writing, and the right use of words, as you can see by examining his "Rhetoric," still to be found on the shelves of old book-stalls. The word "elocution" has been used to embrace gesticulation, pantomime, facial expression. This is a marvelous misuse of words I take it. "Elocution" was used in a correct sense, I think, by one of our dramatic critics in criticising Sarah Bernhardt. He said her elocution was very good, but proceeded immediately to criticise her acting, which he said lacked sincerity. Elocution is not as broad a word as some would make it. Vocal expression is the word used to express that broader sense.

The paper said: "There is the thought and there is the delivery; and that is all there is to it." But I think the process of the mind in reproducing the thought is more important; that, this paper entirely eliminates. "Vocal expression" covers that ground, "elocution" does not in the ordinary sense. That is the reason that the term "elocution" has been a hindrance to the advancement of the art itself. It has been said that words were given to conceal thought, and certainly it would seem that "elocution"

was invented to conceal thought, and to prevent any progress in grasping the real problem of delivery.

When I said, about fifteen years ago in Boston, that all faults of delivery could be traced directly or indirectly to some misuse of the mind at the time of speaking, it was received with sneers and laughter, but I think that is not laughed at any longer.

Mr. Virgil A. Pinkley: It does not seem to me preposterous that the word "elocution" should embrace also physical expression. It does not seem preposterous to the "Century Dictionary." I think among the definitions there is no better one than that "elocution" is "speaking out," whether it be thoughts of your own or thoughts of another. It seems to me that surely we "speak out" in other ways than by the mouth, we speak out by the voice, the hands, by the entire body. I think the first given definition by the "Century Dictionary" an admirable one.

Mr. F. T. Southwick: It is a difficult matter, I think, to decide a question of this sort so that it will please everyone. Our purpose is, I think, to define the words that we use in discussion. The gentleman who preceded me states a fact that very many of us are perfectly willing to acknowledge. The only point on which I take issue with him is his rejection of the word "elocution" because it has been misused. Let us decide, if not for the world, at least for ourselves, in what sense we shall use the word, so that if it shall come up in our discussions, we may know what is meant by it. If the gentleman will do that or will suggest a definition which seems to him to accurately cover the ground, I think we shall all be very, very glad indeed to have the opportunity to discuss it.

Mr. S. S. Curry: It is important to have accurate terminology, but that cannot be obtained by such broadening out as the second paper seemed to do. The speaker from Cincinnati has said that "elocution" is "speaking out," all nature is speaking out, every bird's song is "speaking out," the flower that blooms is "speaking out," the life at the heart of the flower. The word should embody a clear, distinct thought, but I doubt whether we can all agree on a definition. Take "speech" for example. The definition given excludes "singing." Totally unscientific! no accuracy whatever! Here is a man who utters his words in song, what are you going to call that?



A Member: Song!

Mr. Curry: It is a definition which leaves us entirely at sea. Take the best book of synonyms there is, that is Mr. Smith's work, and you find that there are very few words whose meanings have been carefully discriminated; and yet that nice discrimination is of great importance in thought, in philosophy, in science, in every department of human knowledge. We are simply sharing in the struggles that all sciences have. Each man, as he sees an aspect of the work which others have totally neglected, is compelled to use a new word or he is misconceived.

There has to be a certain amount of freedom, but I do strongly insist that the term "elocution" shall be confined to its legitimate sphere, where Rush confined it. I am not, however, a teacher of elocution in the Rush sense of the word. Elocution, according to Rush, is confined to the technique of vocal expression, vocal expression being a much broader term.

Mr. George W. Saunderson: Permit me just one word on the subject of "elocution." Usually, scientific terminology is secured by narrowing the general use of the word for the scientific purpose; and it seems to me that if we are to gain anything by establishing a definite meaning, we shall gain it rather by narrowing, than broadening the word.

Mr. Charles Bickford: There are in the country very few dramatic critics who are qualified to criticise. The competent critics can be counted perhaps upon the fingers of one hand—and not count the thumb. I do not think that we should allow a class of men who have not a great knowledge of our business to make terms for us. I believe that this word "elocution" is a good one that might be adopted by us to cover the whole ground. Then, if we wish to separate the different branches of our profession, we have other names for them, speech, gesture and action, if you please; but I think that we should decide upon something that will cover the whole field, and call ourselves and our business by that name.

Mr. Robert I. Fulton: At the time of our organization we dignified the term "elocutionist." You will remember the fight that we had on that subject, and I thought it was settled.

I am very much opposed to calling ourselves "Teachers of Expression," because that includes more than we are entitled to.

The artist, the sculptor, the musician, who teach those subjects, are "teachers of expression." We are "elocutionists."

The lexicographers who record the use of words do not know so much about "elocution," and what should be included in it, as do those who are engaged in that profession. We must make a definite meaning, and use of a word which the lexicographer merely records. I think it is for us to establish a definite use of the word "elocution."

Mr. G. W. Blish: I think the word "elocution" is the best abused word in the English language to-day. The gentleman is right—there are few of the so-called critics competent to define the word, much less to understand it. It is for us to define what our art is—for it is an art; painting a picture upon the imagination and soul of those who hear us; something which they shall understand, appreciate and enjoy. The look, the act, and the word—that is the trinity that constitutes, in my judgment, the word "elocution."

Mr. G. B. Hynson: I have been on a still hunt for two years for a word that would take the place of the word "elocution," but I have not found it. As Mr. Fulton has well said, the word "expression," which is the only other word that we seem able to consider, is entirely too broad, and we have no right to adopt it except as we use it in its broadest sense.

I disagree with one gentleman who says we cannot agree on terminology. I think that all science must begin in terminology, and the terminology originates with those who originate the different branches of the science. The different branches of medicine originated with the physicians, and the lexicographers get their medical definitions from the physicians.

I think, therefore, that if we make definitions here we shall have some basis on which to work. At present we are all at sea, and I believe we should get down to fundamental principles and agree upon some definitions of these words.

Mr. F. F. Mackay: Let me say that, as far as we are concerned, the question of the meaning of the word "elocution" was settled two years ago, that we are "elocutionists."

Let me say also that everyone who has "elocuted" here to-day upon the word "elocution" has used position, pose, gesture, facial expression, in "elocuting."

Moved and supported that the paper by Mr. F. Townsend Southwick, and the discussion by Mr. W. B. Tripp, next on the programme, be transferred to Thursday at 12 M., that the Convention might listen to an address by the Rev. Francis T. Russell, one of the honorary members of the Association. Carried.

REV. FRANCIS T. RUSSELL'S ADDRESS.

I suppose, being a clergyman, and interested in Elocution, I may venture upon the form of address of "My brethren," and, being a churchman, I might make it more endearing with the familiar phrase, "Dearly beloved brethren," and, inasmuch as your President tells me that he was my pupil in the year 1852, I feel authorized to go still further and say, "My dearly beloved grandchildren," for I feel very much like a prophet of the past as I stand upon this platform—I was about to say "in this familiar place"—but when I was a citizen of Boston, unconnected with Elocution either as a science or an art—however comprehensive or insufficient that term may be—I believe there were no buildings whatever on this space, but I used to watch the real estate brought from the flats of South Boston filling up this place, and spoiling, as I remember at this time, the flounder fishing in this vicinity.

But in the change of life, in the change of soil, I find myself changed—also my youthful pupil. We dye our hair alike now, and we look forth upon this assembly with the same gratification.

I feel that I have a right here—being to the manner born—yet I recall the first effort that was made in this country, by my revered father and the honored James E. Murdoch, when they established their school of oratory and rhetoric in old Boylston Hall.

Now, it is the privilege of age to be garrulous, and I was informed that all I was needed for to-day was to be seen and heard—and I propose to improve the opportunity. In connection with that school, it was my proud privilege, as a pupil of Mr. Murdoch and my father, to superintend the gymnasium in connection with their school, which was at that time, I think, the finest and the best furnished gymnasium in the country.

I think that this is a little in advance of many of the modern schools of oratory. The training of the physique of the pupil

was one line of study and practice; and we had a physician who, as an experienced medical man, was there to pronounce upon the training, what should and what should not be done.

That was a long time ago, and lest you have forgotten it, I shall venture upon saying that I am very glad to meet you all again.

This was at least fifty years ago, and was the first effort made in this science which is now blossoming out into what is to be, I am sure, a rich and full fruition. It is with intense gratification that I meet here so many men and women of culture, intellect, and high moral attainment, who are interested in this art, which was originally relegated to those who had very little to say for it, except as the mere imitation of sounds, and directing that imitation on the part of their pupils—though I claim all the eloquence of yesterday's paper as a part of the imitation of an old-time teacher. We see that originally Elocution was largely imitative.

My father, with the highest ideals of what he should do with himself to be useful in life, found, in the whole realm of education, that Elocution was, apparently; more neglected than any other study, and so devoted his life to that—with what success you know.

If I am to be seen as well as heard, as a figure of the past I suppose I must recite something. Sorry to bore you with it—especially in the light of the recent definition of a bore, as a man who is telling you something you want to tell him. Poe's "Bells" would represent the use of a certain voice at sixty-seven—the poet, however, does not include "cracked bells" in his description. It may be necessary in this case to make some reference to them. (Mr. Russell here recited "The Bells.")

A half-hour remaining before the next regular order of business, it was moved and seconded that the next paper be made a special order for the time. Carried.

## THE PLACE OF THE RUSH PHILOSOPHY IN PRESENT METHODS OF TEACHING ELOCUTION.

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ROBERT IRVING FULTON.

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In presenting the topic assigned me by your Literary Committee, I conceive that my task is rather to correct some prevailing misunderstandings of the Rush Philosophy than to enter any new claim for its place in the present scheme of teaching expression. That place is well known to those of us who are "to the manner born," and I therefore feel that, beyond a general interest which we all have in any and all writers on elocution, my discussion will appeal only to a decided minority of those present.

There is a spirit of defence implied in my subject which was, perhaps, better expressed in the original wording as it appeared on the tentative programme of your committee, wherein the word "modern" supplied the place of the word "present." This at once lengthens the beard of our respected and venerable grandfather and speedily ranks him with Plato, Aristotle and other ancients. True, his pages have been and may remain quite as much a sealed book to some members of our profession as are those of Plato and Aristotle, but the truths of these philosophers, tested by time, are no less vital to us because of their age. Perhaps my easier task would be to present an outline of Dr. Rush's work, and, like Cæsar's wounds, bid them "speak for me;" but time forbids, and the inquiring student will find the records of this Association and the literature of our profession rich with references to and quotations from this great author. I need not trace his history. The most thoughtful elocutionists, the most skilled musicians, the greatest orators, and the most eminent divines have done honor to Dr. Rush; no other writer on Elocution, save Delsarte, have been so much quoted and taught. Estimate the number of volumes written about Milton, Shakespeare, or St. Paul, and you compute the height to which these mountain-peaks have risen in the realms of literature and ethics.

But my purpose is not eulogy. Let us place before us the logic of facts. To clear the atmosphere for better vision, let us

first inquire what the Rush Philosophy is *not*, and then we may the better consider what it *is*.

- I. 1. It is not a work on psychology or theology;
2. It is not a work on pedagogy;
3. It is not a manual of actional expression;
4. It is not a text-book for young students;
5. It is not a record of the most recent discoveries in elocution.

But the Rush Philosophy *is*:

- II. 1. A pioneer that blazed the forest;
2. A storehouse of well-established facts;
3. A discoverer of vocal phenomena based on physiological laws;
4. A reasonably consistent philosophy;
5. A valuable volume of vocal technique.

Let us consider these points briefly:

I. 1. Dr. Rush observed the effect of mind on voice, and made a clear statement of the vocal interpretation of the different states of mind. He invariably associated the sentiment with the vocal elements and the vocal elements with the sentiment; his special theme was that the one should suggest the other. He did not enter largely into the discussion of this psychological fact, but it is suggested in no uncertain terms; its elaboration and application must depend upon our genius and power of adaptation as teachers. We do not follow Dr. Rush as a psychologist; we simply accept the truths which he has recorded and teach them by our own methods. What teacher of the present time attempts to impart knowledge or inspire the inventive faculties of the pupil's mind through any other than the best psychological methods? Nor did Dr. Rush base expression upon theological laws, as did Delsarte in his trinity of Father, Son and Holy Ghost; but is there anything "in the heavens above or the earth beneath" to prevent any theologian from indulging in analogies between this philosophy and his own theories of religion! I fear many of us spend the time for which our pupils pay us by the hour in discussing psychology and theology, when we should be teaching elocution. Because Dr. Rush does not enter into this folly, he has proved a stumbling-block to some of our teachers of elocution.

2. If you are looking for a treatise on the pedagogy of Elocution, do not turn to Dr. Rush. He was the poorest of teachers. Better learn the principles of Elocution, master the text-books on pedagogy, or go to some normal school and learn how to teach before you essay the task of teaching the somewhat difficult subject of expression. In fact, Dr. Rush is painfully obscure at times, and you have to study perhaps more closely than some of us are willing to apply ourselves to get his full meaning. Doubtless, many of us have cast aside the volume weary of the task, and have mentally recorded its condemnation for future fault-findings, when our own elocutionary digestion is at fault. Did you so cast aside your Blackstone or your Butler? The stickler for pedagogy has sometimes brought the charge that Dr. Rush was a dictatorial rule-maker, wholly inconsistent with modern pedagogical methods. "If it were so it were a grievous fault." On the contrary, he sometimes elaborates the exception to such an extent that he obscures the main principle. In this he was no model for us; we do not accept the pedagogy of his work. But must I refuse to enter the rich treasury of the Bodleian because the books are not catalogued according to the latest and best methods of classification? The man is indeed unfortunate who stumbles here.

3. That Dr. Rush's book is not a manual of action goes without saying; hence, it does not claim to treat the entire subject of Elocution. In this, as in his psychology and pedagogy, it is incomplete; nor are Engel, or Austin, or Mantegazza, or Delsarte the best treatises on voice; would their incompleteness exclude them from our use?

4. Dr. Rush's work is in no sense a text-book for young students; neither is Hemholtz on "Sound," nor Pollock's "Course of Time." He is too obscure in statement, too subtle in meaning, too quaint and sarcastic in style for the classroom. Dr. Rush has even written in an original system of phonetic spelling, fully fifty years in advance of his time, and punctuated after a manner all his own. It is a significant fact that the lexicographers and teachers of the present time are awakening to the necessity of phonetic spelling, and dignified conventions of philologists are considering this important matter. Would it not be well for some of the Rip Van Winkles of Elocution to awaken to the value of other important truths enunciated by Dr. Rush? Like Del-

sarte, he needs an interpreter; both have had many interpreters. In fact, almost all the text-books on this subject since his time have borne the oft-repeated stamp: "Based on Dr. Rush." We will admit that many of these have *debased* the original, but we must also acknowledge that many are better text-books than the original; but to-day we are weighing in the balance the originator, not the expositor.

5. It is not a record of the most recent discoveries in expression. It was written over a half-century ago; and, as a method *per se*, is out of date at the present time, just as your little book, my friend, will be out of date some fifty years hence. He must be a fanatic if not a knave who claims to have formulated the principles of expression for all ages to come. Under the search-light of the present, some of Dr. Rush's statements are not fully sustained, but the major portion of his work has stood the test and led us into the light. I know of no follower of Rush who claims perfection for him or who accepts all that he has written, nor do I know of any reputable follower of Delsarte who makes the same claim for that great thinker. The argument that would make us repudiate Rush would inevitably cause us to abandon Delsarte. Dr. Rush lived up to the clearest and best light of his time, and even held aloft the torch for future generations; but his was a brilliant sperm-oil lamp among the dimmer candles and tallow dips of his time; we live in the age of search-lights and incandescents. But may I ask: Would we have reached our present stage thus early in the progressive march of educational methods but for these dimmer illuminants of our forefathers?

II. 1. Then let us revere Dr. Rush as one who has blazed the forest and made possible the life which we now enjoy. More than this, he has cleared the land and laid the broad foundations upon which we most wisely build. The wise sayings and maxims of our fathers are no less true because our study in ethics is directed by the brightest minds of old Harvard or the Leland Stanford, Jr., University. The question for us to consider, and which we must settle for ourselves, is: Which one of these fathers has left us the greatest inheritance of wisdom? I have sought diligently, but find none more productive than the work of him whose name marks the subject of my address. I doubt



very much if we will soon cease to draw inspiration and power of thought from the orations of Cicero and Demosthenes, the institutes of Quintilian, the human nature of Shakespeare, or the oratory of a Webster, a Phillips, or a Beecher.

2. In like manner will we turn again and again to the pages of Dr. Rush as to a storehouse of well-established facts which will coincide with the truths of our more recent philosophy, and with equal strength collide with and even destroy the errors of more "modern" systems.

3. We must further honor Dr. Rush as a discoverer of vocal phenomena based on physiological laws, which gives us a confidence in his statements that cannot be accorded his predecessors. An unstinted sanction of these discoveries is shown in the fidelity with which succeeding writers have followed him.

4. And, withal, the work is justly styled a philosophy. Dr. Rush observed in man and beast, and even in the "auricular sounds of nature," that certain tones of voice, and use of time, pitch, and force, express certain sentiments and emotions. Reasoning back to the cause, and from the cause to the effect, he showed that certain sentiments and emotions when expressed vocally would produce certain corresponding elements. This wonderful promulgation of law sounds the keynote of the Rush Philosophy. How many of us have missed "the sweet, insinuating strain?" What progressive, up-to-date teacher in this Association, reasoning from analogy and using the most approved forms of inductive methods, can take exception to this philosophic fact? That teacher must be far behind the times who cannot reconcile this central idea of the Rush Philosophy with the best present methods of teaching. Furthermore, Dr. Rush chose to represent these elements by symbols, just as notes in music are represented to the eye of the musician that he may perform the melodies of a Mozart or a Beethoven. He never notated the *only* rendition of a given passage, but he wrote many melodies which would embody the appropriate expression. The signs or symbols, however, have, to many of our elocutionists, only appeared as tadpoles and wiggle-tails in the quagmire of criticism and unbelief. Again I say, the mind is unfortunate that cannot or will not see the broad principle beyond the mechanical symbol or sign.

5. But by far the most valuable portion of Dr. Rush's work is his suggestiveness of vocal technique. We have read Dr. Rush blindly if we have failed to see this, and I fear many of us have read him blindly, or have not read him at all. We agree to the necessity for technique in music, art, drama; why not in Elocution? We all agree that the inspiration of the moment, the clearest conception of the thought, the keenest appreciation of the emotion, will always call forth the best expression possible for the speaker; but the possibilities of the speaker are limited. His voice may be weak, impure, monotonous, or ill-timed; his action may be wholly inexpressive, and his manner but faintly in accord with that which he wishes to express. He needs the cultivation of technique. No amount of correct conception of thought will cure a cracked voice, or correct a fixed bad habit of gesture. A genuine emotion may fill the bosom of our would-be reciter or actor, without ever rising above his epiglottis. While it is true that we can never express that which has not been impressed, it is equally true that perfect expression will never flow through imperfect channels. As in other forms of art, these channels in Elocution, projected by nature aright, but often clogged and perverted by wrong use, must be opened up, enlarged, and strengthened by arduous practice in technique. He is but a poor drill-master who would give such an exercise without the due appreciation of the sentiments embodied in the elements which make up the technique of Dr. Rush's book. Herein is Dr. Rush often misquoted and misapplied, but I claim that the fault is with his interpreter. I fully appreciate the importance to be attached to the mentality and the soul-power of expression, and I fully realize that the mere execution of technique is mechanical, cold, and unsatisfactory; but is it not a wiser plan, adopted by almost all prominent teachers of Elocution, to combine the two in their just proportion?

As an indication of the hold that the Rush Philosophy has upon the teachers of to-day, it is safe to say that nine-tenths of those who repudiate the system, and are yet obliged to have some plan of vocal technique, either follow some one of the numerous books based on his system, or draw, unwittingly, from that larger fund of knowledge which is handed down from teacher to pupil until it becomes common property. In this last sense, Dr. Rush's

Philosophy is a lawful heritage for all of us, but I object most strenuously to that arrogance which climbs aloft, spurning each step accomplished, and, lifting its head above all others, claims the palm alone for originality and genius. "By all the gods at once," let us have an end to this sort of thing.

In striking contrast to this spirit of arrogance and egoism, we have a beautiful tribute to the value of Dr. Rush's work in an attractive little volume published only a few months ago by Messrs. Macmillan & Co., to which my attention has been recently directed. I refer to "The Aims of Literary Study," by Hiram Corson, LL. D. Dr. Corson is Professor of English Literature in Cornell University, and is most eminent as an author and a teacher, standing for the latest and best thought in the interpretative method of teaching literature. He says:

"When the high ideal of vocal culture presented in Dr. James Rush's 'Philosophy of the Human Voice' shall have been generally realized in the educational world, there can then be some hopes entertained of securing the best results of literary study in the schools. A literary examination may then be made to mean something. The student instead of being catechised about the merely intellectual articulation of a poem, the occasion of its composition, the influences which the poet was under when he composed it, its vocabulary, and a thousand other things, will be *required to render it*, in order that he may show, through his voice, to what extent he has experienced it within himself, responded to and assimilated what the intellect cannot define or formulate. . . . I will now repeat what I wrote and published more than thirty years ago: Let the earnest student, who knows that good things are difficult, and who strives and labors to realize a lofty standard of vocal excellence, if he find not the living teacher who is able to meet his wants, devote himself to a reverential study of 'The Philosophy of the Human Voice,' by Dr. James Rush. The analysis exhibited in this profound work will satisfy much of the curiosity of him who desires to read the history of his voice; 'for,' to adopt the words of the learned author, in the introduction to the first edition (1827), 'I feel assured, by the result of the rigid method of observation employed throughout the inquiry, that, if science should ever come to one consent on this point, it will not differ essentially from this record.'"

Dr. Corson further makes a practical application of Dr. Rush's methods in the last chapter of his book, and concludes the volume with some ten or a dozen pages of quotations and notes from "The Philosophy of the Human Voice." Let me add that the weight of this high authority is greatly augmented when we remember that Dr. Corson is himself the author of a manual on Elocution, and has been for "more than thirty years" an interested observer of the prevailing elocutionary methods.

In conclusion, I would restate my subject in more direct terms. Has this old and tried system any place in the present plan of teaching elocution? Has this so-called obsolete work, which we have pillaged for material for a half-century, any rights in the realm of modern thought; will it live as a vitalizing, energizing force in the Elocution of the future? My answer is apparent. It stands in the same relation to the Elocution of to-day as do Blackstone's contributions to law; Hitchcock's to psychology: Darwin's or Huxley's to science; and Delsarte's to actional expression. The broad principles enunciated by these great writers and thinkers will live, but they must follow the trend of evolution worked out by succeeding generations. Who among us does not know of the change of front which has presented itself in the evolution of psychology, and that the keen observations of Hitchcock are just a little out of date? Show me the member of our profession who follows absolutely and without modification any one of the translations or interpretations of Delsarte, and I shall then set about the task of finding that rare anomaly among elocutionists who professes to follow implicitly and with "no variableness neither shadow of turning" the strict letter of the law as it appears upon the pages of Dr. Rush.

To claim that either Rush or Delsarte alone is complete and sufficient for the entire work of teaching Elocution would be as unjust as to accord neither his proper place in the plan and purpose of our profession to-day. You see my position.

I cannot forbear to sound a warning note against a prevailing, and I fear a somewhat growing, tendency toward disloyalty to the fathers of our profession. We defer with grace and excellent good taste to our Mandeville, Monroe, Bell, Murdoch, and two Russells—venerable father and the honored son who has just addressed us. "When an old man speaks it pays to listen." He

is far up the heights which we would scale. The iconoclast rarely rebuilds more stately temples. One life is too short to do over again the work accomplished by generations of toilers who have preceded us. It were a larger wisdom to gather up old truths, test them in the crucibles of the present, shape them in the molds of our own best knowledge and endeavor; add to them the vitality of personal experience and the most recent discovery of our fellow-workers, and so make our contribution to the present and, perchance, to the future. We shall be judged by a higher standard than were our forefathers; but, glancing beneath the mystic curtain that charitably hides the future, whom among us may we discern as the Rush or the Delsarte of the twentieth century?

## DISCUSSION.

GEORGE W. BLISH:

"The man who knows not that he knows not aught,  
 He is a fool; no light shall ever reach him;  
 The man who knows he knows not, and would fain be taught,  
 He is but simple; go thou to him and teach him;  
 The man who knowing knows not that he knows,  
 He is asleep; go thou to him and wake him;  
 The truly wise both knows and knows he knows;  
 Cleave thou to him and never more forsake him."

Now, it seems to me that take us altogether we know very little about a very great art. We are all babies in it—some of us, of course, being somewhat older babies than others. But it is so extensive, so comprehensive, we are so far beyond perfection, that nothing under the heavens, it seems to me, will ever get us anywhere near perfection except the six P's—Patience, Perseverance, Persistency, Pertinacity, Push and Practice.

I am very glad of this opportunity of meeting Prof. Fulton and of discussing his paper. I had expected to receive a copy of his paper in advance, but I did not have it and so must simply use what I have heard from his lips as the basis for what I may say.

We should be thankful, it seems to me, for what Dr. Rush gave us sixty-two years ago—he wrote the introductory to his volume, I believe, six or seven years prior to that, or sixty-eight years ago—because, in what he gave us, it seems to me, we have

really the golden thread on which we are to string our pearls of sound. He has given us the real gold, the true, genuine metal, but the quartz is there, and we of modern times must knock the quartz off, crush it, and get at the pure gold, for there is very much of it in Dr. Rush. We should be thankful for it.

Now, while we are thankful for it, we must get at the very best there is in it. For, while part of the Rush System is somewhat obsolete, there is the true metal in it. I think our good brother here illustrated that fact very well in his recitation of "The Bells."

We agree and disagree with Dr. Rush. The paper seemed to me most highly commendatory of Dr. Rush's system in some places and in other places he gave Dr. Rush a dreadfully black eye. It looked like praising and pulling down at the same time; but no, there are phases of Dr. Rush, it seems to me, that are to-day sort of *non comatibus in swampo up stumpum*. We can't get at them. And there are other things which it would be a good thing for all of us to study more thoroughly than, perhaps, many of us do. Rush has struck the keynote.

I suppose we all agree to disagree in very many things; but I will give you a secret of mine, if you will promise to take it home and never give it away except to pupils and as you use it for our good: I have ten thousand, eleven hundred and fourteen little things which I teach. I agree with the saying ascribed to our old friend, Michael Angelo, that "trifles make perfection, but perfection is no trifle," and in these little things, in these details of work, we are to look for our results. Any man can perform the sledge-hammer work. When Bierstadt painted his "Storm in the Rocky Mountains," he unquestionably had Tom, Dick and Harry to do the heavy work; put up the canvas and size it, and so forth. You have seen it undoubtedly, some of you—it is a magnificent thing. Now, Mr. Bierstadt put in the ten thousand, eleven hundred and fourteen little things in that picture, while Mike, Jack, Jerry, John, Jim and Joe fixed up the frame and canvas, and they put on the sizing, they put on the broad strokes of black, blue and yellow, and so forth, here and there, wherever he directed; put on a dab there, and a smudge there, or a mark yonder; anybody could do that, but what we want to get at is the combination of colors, tone-colors, shades and tints of

vocal expression, suiting the action to the word, and the word to the action; with this special observance—which I am afraid is not observed very often—that we “o’erstep not the modesty of nature; for all art is nature better understood,” and the nearer we get to nature the more artistic the art. I think in defining Elocution we could simply say: “Read, study and digest Hamlet’s instructions to the players.” Shakespeare has put into the mouth of Hamlet the very definition we are reaching after; for Elocution does not mean one single thing; I do not think we can define the science in one word. It is susceptible of vast thought, study and expansion—that wonderful trinity of the look, the act and the word. That is Elocution; we look before we point; we point before we speak; but all within the space of a moment; yet the order is clearly seen upon close analysis. It would be absurd to reverse the order. If you doubt it, try it, and see how ridiculous it is.

But pardon this digression. Let us *study* this subject of Rush, and get what good we may out of it, because there is very much of good in it. “What Rush does not teach, and what his philosophy is not,” are the important points, indeed, to consider. The gentleman says: “It is not a work on psychology or theology; it is not a treatise on pedagogics; it is not a manual of actional expression; it is not a text-book for young students.” That point, perhaps, I should qualify a little. I think, yes, and I think, no. In a measure, it is a text-book for young students, for the foundation of all Elocution must be vocal culture. The voice should be trained. When we have a gentleman of the age of the one who spoke to us a while ago, who can use his voice in such a remarkable manner, it is proof positive that vocal culture is the foundation of all our work, and that the others are secondary and tertiary. So let us have, as far as we may, Rush as a text-book in the training of voice in these vocal shades and qualifications.

“It is not a record of the most recent discoveries in Elocution.” That we all admit.

What is the Rush Philosophy? “It is a pioneer.” We must not set ourselves up above our forefathers. If it were not for what they did for us where would we be?

The Rush Philosophy “is a storehouse of well-established facts.” We must get into this storehouse, and gather all the

grain and cast away the chaff. Some dust has accumulated in these sixty-two years; we must sift it out and save the grain.

General discussion followed.

Mr. E. C. Abbott: My experience, as a clergyman, for many years has been such that I first inquire of the work of an elocutionist, "How much merit has it?" and secondly, "What is the method?"

I agree fully with the essayist as to the position of Dr. Rush. He is the philosopher of the elocutionary profession; the foundation once put in and well put in. It is, to use another illustration, the arsenal in which we find the arms and ammunition of our work. Dr. Rush never separates sense, structure and sound. That is the trinity that he presents to us and preserves.

Prof. Churchill said that if Mr. Murdoch had done nothing else than make Dr. Rush practical and practicable he had done a grand life-work. Wendell Phillips said that whatever power of expression he had, he owed to the application of the principles of Dr. Rush as presented to him in the classroom at Harvard University by that eminent physician and elocutionist, Dr. Barber; and those of us who remember that matchless eloquence, which seemed like the resistless might of the Atlantic waves when lashed by the fury of the storm, know what it could do.

You must never take a book and then go out into life and expect to interpret the universe by your book. You must go to life and then go back and revise your book. I know one of the best teachers in America who is simply weighted down by Dr. Rush. Go to Dr. Rush and get your principles, then go out into the universe and interpret your system, and then have a system of your own. The elocutionist who has not a system of his own will only be the echo of somebody else.

I find that when a man tries to imitate a teacher he always imitates all the faults, whether he gets any of the virtues or not. You can imitate Henry Irving on account of his mannerisms and faults; but no man can imitate Edwin Booth in the great soliloquy in "Hamlet," it was perfection itself.

Mr. S. S. Curry: The Rush System is wrong in principle, wrong in practice. First, it entirely overlooks the most essential facts, and the most essential discriminations in regard to the phenomena of the speaking-voice. In the next place, it intro-



duced old terms which named a lot of things that did not exist, which is one of the reasons that, to-day, we have so much confusion in the terminology of elocution.

As was said by John Stuart Mill: Every man should study another language than his own to prevent him from taking words for things. And many of our elocutionists have been taking words for things.

These gentlemen are always telling us they are in favor of the law, but "they are agin its enforcement." You notice in regard to this Rush System, they are always in favor of it somehow or other because it started an investigation into the spoken word. That is more or less true. It was a side issue that more or less assisted in the investigation of the spoken word. But, as I say, it ignored the most important distinctions; it has prevented real advances in the study of vocal expression; it stands to-day as the greatest enemy of those who love Elocution, as the one thing which has prevented a really scientific and efficient investigation, and is the reason why Elocution stands as a mechanical, artificial thing.

We effete heathen in Boston have long since discarded most of this old philosophy, and this Convention has evidently come here for the purpose of converting us, and showing us the error of our ways.

Rev. F. T. Russell: It may interest the Convention to know that Dr. Rush, some twenty or thirty years after he published his "Philosophy of the Voice," published also an elaborate work on mental philosophy, in two large octavo volumes, and he said that he had given his countrymen thirty years in which to understand his "Philosophy of the Voice," and he would give them three hundred years to understand his "Mental Philosophy." I have never met a man who has read his "Mental Philosophy" except my father. It is very possible that most of those present have never heard of it before.

I should like to say further that a member of Congress, a friend of mine, met Dr. Rush somewhere, I think it was in New Haven, shortly after his "Philosophy of the Voice" appeared, and thanked him for his book. Dr. Rush got hold of him and said: "Stand out there and let me see you. I never before saw a man who had read my 'Philosophy.'" "

It was some years before his death that I had an interview with him somewhat longer than a reporter's interview, for I went to take tea with him, and that "tea" extended over until three o'clock in the morning.

The President: Probably mixed tea.

Mr. Russell: Nothing but tea, Mr. President; we were teetotalers.

I told Dr. Rush that I was indebted to him for my voice-development by Mr. Murdoch, and I would like to recite "The Bells" for him. He was apparently very much interested, but one thing puzzled him. "I don't like the imitation in that piece," he said. "Ah, doctor, you have me there. It is all imitation. The whole thing is a fraud, the poem itself; but then it is a matter of bread and butter, and people are very much interested in these things. Poe could write such a piece as could please human ears and I endeavor to recite it." "Well," said he, "you may; but it is imitation." "I admit it is imitation, Dr. Rush." "You can't tinkle," he said. "Not very well. But didn't you say just now that any sound could be imitated by the human voice?" "I did." "Do you hold to that?" "I do." "Can that sound be imitated?" (kicking a chair). "Well, I think it can be." "Well, if that can be, I can tinkle, Dr. Rush." The last word I heard from him as I went down from the sitting-room to the basement below was, "You *can't* tinkle; you *can't* tinkle."

Mr. F. T. Southwick: My friend Mr. Fulton—and I take great pleasure in saying my friend Mr. Fulton—for apart from our differences regarding method, I have the highest respect and friendship toward the gentleman—has almost converted me to Mr. Fulton's methods; but I still remain sceptical in regard to Rush.

The place of Dr. Rush, it seems to me, is the place of many other pioneers in this work. That, I think not even those who differ with him most, will attempt to deny. But the question is in regard to Rush's place in the work of to-day and of the future; Dr. Rush undeniably made progress; yes, but I do not think that in this so-called philosophy he laid the basis for a broad treatment of the subject. That is the objection I have to it. Another objection that I have is that so much is claimed for Dr.

Rush, and, as I said in the first article that I ever wrote on the subject—it was my original belief that such was the case—so much is credited to Dr. Rush that does not belong to him, but belongs to his predecessors. Now, if the logic of the speaker is correct, we should go back of Dr. Rush; we should go to Steele, who gave us a most elaborate analysis, or rather method, of annotating the melody of the human voice; far more accurate, it seems to me, than Rush's; we should go back to the gentleman who taught Wendell Phillips, who had a method of breathing which he claimed was given him not by Dr. Rush, but by an English teacher whose name escapes me at this moment; we should go back to all of these.

My objection to basing a method on the philosophy of Dr. Rush is that a person who bases his method on that philosophy alone must have an inadequate method and he who claims to base his method on the Rush Philosophy, or the Delsarte Philosophy alone for that matter, and who uses a great deal of material, perhaps more than one-half derived from other sources, is not teaching a system based upon the Rush Philosophy.

I am very sorry that the gentlemen do not give us more quotations—I have often asked for them. The spirit of a book is very difficult to get at. I would like to hear a word or two from Dr. Rush in Dr. Rush's own words regarding the culture of the speaking-voice.

Mr. S. H. Clark: It seems to me that the gist of Mr. Fulton's remarks lies in the statement that the Rush Philosophy is not a system of pedagogy nor a psychological system, but an endeavor to formulate a science. What did Rush do? the last speaker asks (I do not think that I can be called a Rush man—although I have been accused of having a resemblance to a centre-rush). I think that what Rush endeavored to do was this: To observe the action of the human voice under the influence of thought and emotion. He discovered that there were certain things which the voice did and which up to that time had never been recorded. He observed, for instance, that the voice used certain forms of stress. I will agree with one of the speakers who said that Rush's terminology is obscure; but there is in human speech that which we call "radical stress;" in other words, the major force at the beginning of the syllable; and it does no harm to call

that "radical stress" any more than it does to call a spade a spade; Science certainly does demand exact terminology, but wherever Rush has been wrong in his terminology we can set him right. He discovered there was stress in the voice; there was force in the voice; there was time in the voice; there was quality in the voice. Now, that may be an over or an under statement; but, generally speaking, that is what Rush said there was in the human voice.

It seems to me that to that extent he was scientific. He laid the foundation for future scientific treatises on the subject of human expression, and I would say to those members of the profession who are assuming a particular attitude toward Rush because somebody else has said that Rush is good or bad—I would simply say to them: Listen reverentially to the words of Dr. Corson, of Cornell, which were read in brief by Mr. Fulton—the words of one of the great lights in the literary world to-day. I do not say you must agree with him, or with Dr. Rush, or with Mr. Fulton—but at least give Rush a chance. Go to Rush or to his best disciples, and listen to what they have to say and then use Rush, not as a method, but as a part of a system by which you may be enabled to criticise the spoken word of another.

The absence of a particular form, or stress, or pitch, or force, or time or melody, when your mind desires it in the pupil, indicates lack of correspondence between the conception in the mind of the pupil and your idea, and when you want that in the pupil's utterance and it does not come, you must so stimulate the pupil's mind that it will come. Suppose your ear misses the radical stress; that does not mean that every pupil must be trained on radical stress—a—e—i—(illustrating). It means that there is something missing in the pupil's conception, or mental condition at the moment of speaking, and this your philosophy teaches to be the radical stress, let us say. The stress he does use indicates his mood at the time of speaking, and thus the teacher learns exactly how to remedy the evil. That is the proper use of scientific data in our study.

Mrs. S. S. Curry: We are assuming, perhaps, a little too much in calling upon Prof. Corson to illustrate and substantiate the Rush System. Prof. Corson is Professor of English, at Cornell University. He is not an elocutionist or teacher of elocution, and

if you read his own account of how he was taught to read, you will find that he bases his own good reading at home, with his father and mother, of good literature, and not upon being drilled upon Rush's vocal technique.

He states that himself in an article you will find in the press. But he does refer to Rush in this book. He has evidently given no great amount of study to the matter of vocal technique; it is not his department and you would not expect him to do so. Consequently, he is not an authority in the matter of vocal training and vocal technique. He is an authority in the matter of getting at the spirit of the author, or the interpretative study of literature, or the historical study of literature.

As such his ideas on those subjects are of value and interest to us, but I do not think that Prof. Corson himself claims any especial authority as a teacher of the voice. In the article to which I refer he shows that he is not such. He takes Rush, as many other persons have done, because he is clear and definite in certain things.

I am told by physicians that the reason vocal physiology is not more up to the times, is that physicians and investigators have spent their time and attention during the past one hundred years more especially on other parts of the human body; and they took for granted what had been discovered many years before, and spoke of these things as though they were the scientific truths of to-day. And so you will find in our physiologies of to-day many things about the voice and the breath which perhaps are not so. Perhaps it is a natural thing that those who are not giving their mind and attention to the subject of vocal technique, but are getting at effects—should take a system which has been practiced, even if the premises on which that system was erected are now disproven by the scientific investigations of the past fifty years.

Mr. H. W. Smith: In speaking upon this question, I wish merely to state a little different position from my own experience in teaching. I read Rush thoroughly and got all I possibly could out of him. I studied Delsarte and got all I could out of that. I picked up anything I could get from anywhere and made it my own, so far as I could. I never deemed it best in my teaching to speak of teaching anybody's philosophy, or adopting any-

body's method, or even speak of it as my own philosophy or method at all. It always seemed best to me when a person came before me to find out what was the matter with him and what I could to help him; and then adopt any means to reach that end.

When a pupil comes before me, the thought comes to me first: What can you do; what do you need to do; what do you want to do; and if I can find any means, it makes no difference whether it comes from Rush or Delsarte, if I find anything that will assist him on the way toward doing that thing, I use it.

To a certain extent we have to use a method. You have in the class to get some method and some way of following it out; but I do not think it is well to be bound by any method, and when I am asked what my method is I simply say that I adapt the means to the end to the best of my ability.

There was great work done by Rush, but that he had done all that could be done, or can be done now, I do not think anyone will claim. It seems to me that we should get the best that is to be had anywhere, make the best use we can of it, and give credit where it is due.

Mr. T. C. Trueblood: I think what the last gentleman has stated is all that the followers of Rush desire to have understood. That is, that they take from what Dr. Rush has given us that which can be used; take the terms which can be employed scientifically in connection with the teaching of Elocution, and discard those terms which cannot be so used. When a pupil has used a certain form of expression that is not right, instead of doing that thing for him in a right way, you can direct him by means of a principle, point out the part that was wrong, and which is a violation of a principle laid down by Delsarte or Rush or someone else. Teach him by principle, and not by setting one's self up as an example and have him always wondering how *you* are going to do the thing before ever attempting it himself.

The idea is to get as much of principle as possible out of Dr. Rush, as a basis of philosophy, upon which to establish something by which the student himself can be free from his teacher when he is away from him, and not be wondering what Mr. Smith, or Mr. Perry, or Mr. Pinkley, or Mr. Fulton or anybody else would do with this passage, but ask himself what is right, what shall I do with my own powers of mind, my own powers of feeling.

I think we, in the first convention down at New York, learned thi lesson—and we were very sorry not to have had representatives of the profession from all over the country there to learn the same lesson—not to make statements without qualification, which were a reflection upon everybody also in the Convention.

The President: The discussion will proceed upon the place of Rush.

Mr. Fulton: I wish to explain the difference between the argument on the opposite side of this question, and the position which we hold. We are not discussing Rush as a method merely, as a text-book, we are discussing the *principles* of Rush. I have made no claim for Dr. Rush as a teacher. I think if we simply attempt to follow Rush as a system of elocution we shall fail. The second speaker was arguing that point and that point alone; he said that the introduction of Delsarte was not relevant to the subject. I claim that Delsarte holds the same relation to action that Rush holds to voice. I think you will find that I am sound in that position.

Mr. E. C. Abbott: I agree wholly with the gentleman who said that we are to take Dr. Rush for what we can get from him; if any man stops at Rush, or any man stops at Delsarte, and does not go to nature, does not go to where Delsarte and Rush themselves went—he will fall short. We must go to nature for our method and we must ask Dr. Rush to help us so far as he can. It is the duty of every man in his time to express the thought of his time in the language of his time. If you try to express the thought of to-day in the language or in the form of fifty years ago you will fail; but if you will follow the men of fifty years ago and express your thought in the language of to-day, as did the men of fifty years ago express the thought of their day in the language of their day, you will succeed.

We will take Rush, Delsarte; we will take all the great teachers, and get the highest and best form for the expression of thought and feeling that can be put into our brain, and into our heart.

Mr. S. S. Curry: It has always been my lot to be misunderstood. I thought I said what I said in the utmost kindness; and I certainly have no sort of feeling against any of our members. I simply called attention to the fact that there was no possible chance to show the arguments on the other side.

I think more might be said in favor of Rush and I hope more to the point than has been said. The paper was an advocacy of Rush in general; in particular there has been nothing claimed for him; but in general Rush was a very good man; all of which we agree with, of course. I am sorry that this question could not be discussed in all its bearings; and I should have been pleased to try to show another side of Rush, but there is no opportunity; I respect any man who loves his teacher and loves his methods; and I am delighted to have any man stand up for what he feels is right.

Personally, I wish that I had not studied the Rush System so long; I think I should have saved time; but that is merely my personal opinion.

The President: We simply want to come here and to discuss the principles of elocution coolly, quietly, and deliberately, like men and women capable of deliberating.

Mr. Edgar S. Werner then offered the following resolution:

Whereas the members of the National Association of Elocutionists were the guests of the elocutionists of Boston and vicinity last evening at the Hotel Brunswick,

Therefore, be it resolved that the hearty thanks of this Association be tendered to the elocutionists of Boston and vicinity for their most liberal and charming hospitality,

And be it also Resolved that this motion be recorded on the minutes, and that a copy thereof be sent to the Chairman of the Reception Committee.

Seconded by Mr. Southwick and Mr. Pinkley and carried unanimously.

The President: I think that, as your President, I might say to the committee who arranged the reception that it was most charming; that all of us enjoyed it most thoroughly, and that we shall carry home with us the most pleasant recollections of our evening's entertainment; and for my part, and as President of the Association, I do thank the committee most heartily.

Adjourned until Wednesday, June 26, 10 A. M.

TUESDAY EVENING, JUNE 25, 1895.

Recital by Mr. George Riddle, Cambridge, Mass.: "Lucrezia Borgia," translated from the French of Victor Hugo.



WEDNESDAY MORNING, JUNE 26, 1895.

Session convened at 10 A. M., the President in the chair.

Papers on Terminology, subjects having been assigned by the Committee on Terminology:

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ORATORY.

EDWARD P. PERRY.

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I wish to make this introductory remark: I hope the paper will be discussed, and I assure you that my feelings will not be touched if you change the words or the ideas. I do desire that you place yourselves on record. That is what we want. We want to do something tangible; something that we can consider, and act upon accordingly.

Oratory is a word in such common use, and with an origin so ancient, that to some the article may appear unnecessary.

As years go by, many changes occur in the accepted meaning of words. We must consider whether the idea of this word has changed with time, or not.

It demands the attention of this Association, because we have Schools of Oratory and Bachelors of Oratory in great numbers. Also, as this study is becoming more and more a part of the regular course in institutions of learning, and teachers of Elocution are the persons intrusted with the work.

Does oratory mean the same to the educator, elocutionist, and student? We think not! To one it is the culture which gives power to move the masses of men through speech. To another a silvery voice and elegant delivery. To others a comparative study of the great orations, that taste and power in brilliant public address may be gained.

If this Association can agree upon a definition of the word, we may be free from any misunderstanding, and, perhaps, in some particulars change the use of the word. And then Elocution will be considered as a part of the study of oratory, not as one and the same in scope.

Usage establishes, or dissipates the original meaning of words. Let us see what it has done for oratory. All the fine points in

the changes of meaning systematically arranged would burden our discussion, but by a free exchange of ideas we hope to settle upon a definition which a majority of this Association will be pleased to adopt.

Oratory and eloquence are words closely related. We will not consider all the shades of meaning possible for fear of fruitless discussion.

Prayer or petition was the leading idea connected with the word oratory as used by the Greeks and Romans. This gave rise to a part of a cathedral being called an oratory. The "Encyclopædia Britannica" refers to the religious order—"The Congregation of the Oratory." Later, our word has attached to it the ethical and practical end in public address, that of instruction and conviction expressed in a formal and powerful style of language and delivery. Eloquence has the meaning still, of that power in speech "which gains the attention of the audience, sustains interest, claims sympathy, and often transports it with delight."

Why is it that Mr. Matthews says in his book, "Orators and Oratory," that "Eloquence will never die, whatever becomes of oratory?" Because the latter has had changes, and may be subjected to other variations in meaning until it becomes more mystic than it is to-day. If the idea of the word had remained, that of persuading men, as it was primarily, there would be no thought of its death. Until the faculties of mind change, eloquence will have power in the world. Oratory, by varying its meaning from time to time, as used by different classes of people, has lost much of its force. Usage, we think, has weakened the word.

Eloquence has held its place in literature from age to age and expressed the same idea. Our word, because of its sound, length, or popular use, has had meanings corresponding to the caprice and selfishness of different generations. This has so affected it that we can almost say there is no such word as oratory. It cannot be found in the "Encyclopædia Britannica" and in Johnson's "Encyclopædia," only in connection with an article on Elocution.

The oldest writers meant by oratory a living, convincing, persuading address. Genung calls it a "complex literary type," and says "It imparts to the hearers thought, emotion and impulse." One dictionary defines it as "speaking well; to speak or persuade." Another calls it a "a formal address now ap-

plied chiefly to discourses pronounced on special occasions." Funeral orations and orations on some anniversary, academic declamation.

The idea of persuading seems to be omitted by the last writer, as it has been from the thought of many who use the word.

The definition we present to you is this: Individual conviction addressed to an audience through elegant and powerful language, appropriate gesture and a purpose to persuade the listeners to action.

This is the old, true, and, we believe, the ever living idea of oratory. It is conviction that inspires men to noble deeds and to a belief in a thought which has taken full possession of the speaker. So that he enters every literary field and domain of physical delivery, and the listeners can say of him as George William Curtis did of Wendell Phillips when delivering his grand oration, "It seemed as if his body thought."

This very conviction in the mind demands the attention of the listeners.

Adaption and self-sacrifice are elements in oratory, which conviction raises to the highest power and influence.

The intellectual, moral and volitional faculties of an audience must be awakened and kept active, and only a speaker filled to overflowing with a conviction can hope to do this.

We believe Webster was right in speaking of eloquence, "that it must exist in the man, in the subject, in the occasion." It was this manly utterance which made King Philip say if he had heard Demosthenes, he believed he would have been persuaded to have taken arms against himself.

Conviction must be manifested through elegant language, forceful speech and graceful gesture—here is the province for the teacher of Elocution.

We accept Goethe's statement that "a certain mechanical expertness is necessary in all art." This increases the responsibility of all teachers of the art of Elocution. Great care needs to be exercised to prevent the instruction becoming merely *adaptability in artifice*.

This expertness can come only through practice on forms of gesture, and elements of expression. Grand thoughts should not be hindered from manifestation by physical restraint. No man can be a good speaker, much less an orator, who has neglected to

make his voice and body the ready agents of the mind. Good habits should be so well formed that self-consciousness does in no whit appear.

Expertness in the use of language should be cultivated to its fullest extent. Any teaching which hinders the free delivery, either by speech or intonation, of a man's individual convictions or makes him the least constrained cannot be called a help toward oratory.

The best use of language in its various styles is a valuable part of the study.

"The greatest art in oratory," as Dean Swift is reported to have said, "is to hide the art."

Some people think that the newspapers have forever relegated this style of discourse to the past. If spirit and personality continue elements of influence in persuading men, then will oratory live. If the purpose to persuade, instead of entertain, could be in the minds of the students of oratory more completely, they would meet men on their own plane and lift them to higher flights of eloquence, than by thinking the American audience to-day can be influenced, to any great degree, by flowery speech and fustian. The demands now are for facts and logical discourse, not energy and imagery.

Entirely different purposes and processes in the education of the people have led to this change which many do not consider when speaking of oratory.

Matthews well says: The objective features in oratory have changed. The security of state and society to-day rests upon laws, traditions and institutions, not upon the influence of one man and the passions of the people. "It is the power to combine men, not to lead and master them that has changed the phase of oratory."

Conviction prevents any artifice, which is the fatal foe to persuasion. Genung says well: "The hearers are looking for a man; if they find a persuading machine laying arts to entrap their sympathies and wills, they are embittered against not only his cause, but his whole profession." The orator's *theme* is in his life as well as in his mind, and "out of the abundance of the heart the mouth speaketh."

Someone has defined oratory as, "The power to give effect to large and comprehensive views." Our definition will include

that, and yet take in another: "Enthusiasm of reason and judgment raised into transports." We present to you the old idea, slightly modified by modern usage. Individual conviction addressed to an audience, through either elegant or powerful language, with appropriate gesture, and a purpose to persuade.

We hope this Association will consider the word "oratory" as seriously and positively as it did "elocution" three years ago, thus preventing it from ever being considered, as an elegant, formal address, that will appear well in print; or simply as platitudes delivered in flowery language with a musical, sonorous voice and graceful position and gesture.

*Proposed Definition.*

The definition derived from this paper by the Committee on Terminology is as follows:

"Oratory is individual conviction addressed to an audience through either powerful or elegant language, and proper gesture with a purpose to persuade."

By order of Committee.

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PANTOMIME.

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FRANKLIN H. SARGENT.

[Read by Miss ALICE C. DECKER.]

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The word has varied meanings and the art its corresponding values.

To one person it may bring before his mind a picture of the *grimaces* of the *white-faced* clown, the sprightliness of Columbine and the tricks and splendors of the English Christmas spectacle. Or it may to the classicist reveal a vision of an ensemble of human forms in complex, moving designs and studied symbolism. To another, Pantomime is the art of action in everyday expressions. To many, it signifies pure mimicry or imitation. It is recognized as conventional sign-language, as a theatrical dance, or in the figurative disposition of forms in any art. It has as its inclusive conception—the art of all human action—and its exclusive definition—a play without speech—or the actual person or actor who

expresses himself by mute movement. This last meaning is the oldest one and is practically obsolete at the present time. To-day the word means either the *art* of mute expression in general or some form of it in particular, or it signifies a theatrical exhibition having mimicry or dumb-show as the principal feature.

The word was derived from the Greek *pas* (*pantos*) all (of all), and *mimas*, an imitation; i. e., Pantomime is literally *all imitating*. Not only its derivation, but perfection as an art was in classic Greece. Its origin *there* and from the beginning in the Orient was in the religious dance.

The word Pantomime was not used by the Greeks but was first employed by the Romans at the time of Augustus, shortly B. C. The *Pantomimi* were the players who exhibited what was similar to the ballet or opera dance of the present day. As stated in Ward's "Dramatic Literature:" "In the early days of the [Roman] empire, tragedy was dissolved into choral music and pantomimic action, and the *Pantomime*, a species of ballet in action, established itself as a favorite class of entertainment." It is unnecessary for our present purpose to trace the transitions of the ancient Roman pantomimists, other than to note its fantastic descendant of the fifteenth century, who is still alive in modern Italy—Pulchinello—from whom came our Punch and Pantaloon and the attendant clown (or Pierrot), the Harlequin and the rest of the family. These were introduced in their Italian guise into England and into France in the early part of the eighteenth century. The comic Italian types descended from the ancient *Pantomimi*, are barely recognizable in their offspring of the so-called English Pantomime or the satirical Pantomimic Burlesque of to-day. These latter abnormal theatrical creations may properly be classed by themselves. In modern times, any play, the plot of which is expressed by mute actions with little or no dialogue, is called a Pantomime.

It is wise to separate the two main uses of the word—the universal and the theatric. The former is almost always in conjunction with speech; the latter, while commonly combined with voice or speech, is thought of and largely practiced by itself. It would seem that there should be two distinct terms for these two divisions of Pantomime, one for the theatre, the other for world at large. For the one is needed a word expressive of the fine art of visible motion, for the other a word explanatory of the general nature

of mute language. Pantomime is derivatively imitation or mimicry, which, in turn, is a fundamental faculty in acting. In view of the constant theatrical use of the word Pantomime, it would seem well to find or coin some other word to express the more general use, and so hold Pantomime for special technical meaning in theatre impersonations. Probably there are many who cannot conquer their prejudice against this word, because it was not made or used by the Puritans and is in vogue in the theatre! If we discard the word, let us retain appreciation for the art itself, dominating, as it does and must, in its high human power, all other fine art. Why not say action for all visible, and diction for all audible, verbal expression. Gesture is often used in this generic sense, but gesture is movement only, attitude is transient form only and bearing is sustained form purely. Sign-language names strictly conventionalized actions, and usually primitive at that. In the absence of a better word, we must use Pantomime to express the art—human action in all its phases—and grant it the definition of the late Steele MacKaye: "The manifestation by the bearings, motions and positions of different parts of the body, of the characteristics, emotions and conditions of the different principles of the being," and, if necessary, invention.

A careful choice of terms, definition of said terms, and consequent classification of the subject would be very helpful to us all.

Excepting brief articles, such as Disraeli's "Pantomimic Characters," and compendiums of observations and theories, mostly in the German, French and Italian, there is no complete history of Pantomime and no full, scientific treatise upon this most direct, universal and natural mode of expression.

#### *Proposed Definition.*

The definition derived from this paper by the Committee on Terminology is as follows:

"Pantomime is muscular action under mental direction, expressing thought and emotion."

By order of Committee.

General discussion; three-minute speeches.

Mr. C. W. Emerson: I have no desire to enter into a general

discussion of those papers, but I simply want to express my hearty endorsement of the paper, or report on the word "oratory."

Mr. S. S. Curry: I think that the terms "pantomime" and "pantomimic expression" do not mean the same thing; for my part I have always used the term "pantomimic expression" when pantomime is used as part of speech. Pantomime is originally derived from the Sanscrit, but it has not changed its meaning very much. It comes from a word that meant "to act" or "to imitate;" it had both meanings.

The discussion of these subjects will, I think, be very helpful to us for it is well for us to remember that we need special terms and general terms. They serve to point out the field of thought for which these words stand. It will help us to use the right word. And if we do not get at the meaning exactly now, we may get at it some time.

Dramatic action is a certain part of pantomimic expression; pantomime itself has become a dramatic use of pantomimic expression; and thus we are without a word, as Mr. Sargent says, unless we use the word "pantomimic expression," or "gesticulation," to express this particular idea.

The objection to "gesticulation" is that it has come to be applied only to motion. The word "pantomime" has been used for all gesticulation by my old friend and teacher Steele MacKaye; he used words very strongly; very forcibly; but always in a sense peculiar to himself. He used it in just the sense in which I use "pantomimic expression."

Mr. F. T. Southwick: If we are to make a definition that is to last, I object very decidedly to the use of the word "principles" in the definition. It is a Delsartian term, and carries with it a recognition of certain Delsartian principles. If we accept that word, we must accept his triune unity; and so on.

Secondly, the implication of the word seems to tie us down to a great deal more than one would suppose simply by reading it. I do not see why the word "being" does not cover all of that.

I object again to the somewhat narrow view that that implies. I do not quite understand why pantomime, as Mr. Sargent has defined it, does not include imitative representation of objective things. That, unless one strains it somewhat, is omitted in that definition, the idea being that pantomimic expression, or pantomime, is a manifestation of internal conditions, subjective con-



ditions; whereas I think it should also include, if we are to have the broadest sort of term, the representation or imitation of objective things.

Mr. V. A. Pinkley: I should like to know if someone can tell me what is the difference between the word "position" and the word "bearing," as used in the early part of the definition?

Mr. S. S. Curry: If we are to adopt Mr. MacKaye's definition we should have it stated correctly. Of course, being a very intimate friend and pupil of Mr. MacKaye, I know his definitions and there are two words there which are incorrect. Mr. MacKaye never defined pantomime as manifestation merely—he always used the two words—"manifestation" and "representation." Again, he did not use the word "characteristics."

As to that word "principles." He used that word in a way peculiar to Mr. MacKaye. I think that if we are to use his definition—which I do not say we should—we should have it correctly.

If I may be allowed to answer Mr. Pinkley's question, I would say that the difference between the words "position" and "bearing," is, that "position" is the more temporary effect. If I take a temporary attitude thus (illustrating), that is a position; but if that grows into a feeling and I become a prying man, looking into everybody's business, it is the same attitude, but it is a bearing; in the one case it is merely a temporary "position;" and in the other it is a "bearing."

I am not defending Mr. MacKaye's definition because I do not quite agree with it; but if we are to adopt his definition we should do it correctly. I will appeal to Mrs. Serven and other pupils of Mr. MacKaye to state if I am not giving his definition correctly.

Mrs. Ida Serven: I would like to substantiate Mr. Curry's definition.

Mrs. Emily M. Bishop: The definition that has been given us of pantomime by Mr. MacKaye certainly seems very inclusive; still, I believe it is a little too exclusive to include what is to-day popularly accepted as pantomime. This popular so-called pantomime is a certain mechanical pose, a photographic pantomime, it usually goes by seconds—one, two, three, four! and is deduced by following such arbitrary instructions as: "Head well

back; muscles tense; lips firm; eyes wide open; expressing Defiance!"

Now, I have no objection to such teaching; I should not mention it this morning were it not that, unfortunately, this teaching is usually labelled not only "pantomime" but "Delsarte." That being the case, I am most deeply interested to separate it in the public mind from Delsarte. According to the best authorities on Delsarte's life and teaching, that is in direct opposition to the thought and work of that great master of pantomimic expression. I believe that the words of Elizabeth Barrett Browning apply in no part of the realm of mind more directly, than to pantomimic expression, and that they also epitomize the essence of Delsarte's philosophy:

"Inward evermore to outward; so in life; so in art; which still is life."

Mr. G. B. Hynson: I am sorry that we have not had more discussion of the very able paper by Mr. Perry on the subject of "Oratory." It seems to me that the definition which he suggests tends in the right direction. It tends toward the placing of oratory as among the very highest parts of our work. I think his definition contemplates the touching of the intellectual nature and the emotions, and finally, the production of action in the audience.

If I am right as to the general tenor of his definition, then it is thoroughly in accord with my own views; and it seems to me that we should have more discussion on this one point, because the public at large look upon true oratory as the highest phase of our work.

Mrs. Elizabeth Mansfield Irving: I believe that the writer of the paper on "Oratory" thought the theme should be in the orator's mind, I believe that it also needs the occasion to make a true success of the oratorical production.

Mr. F. T. Southwick: I rise for information. What is to be the ultimate result of our debates in regard to these terms? Is the Association definitely committed to the adoption of these terms, or what is the situation?

The President: The President understands that these four papers belong to the Association, to be discussed here and to be printed in the Annual Report. But our action in that regard

does not prevent the Association taking up these words every year for the next 50 years if we so choose.

Mr. Southwick: We are not committed to anything?

The President: The President understands that this Association appointed four essayists to write upon these words to entertain the convention, and the papers will be the property of the Association. But according to the opinion of the President the Association is not bound to anything except to publish the papers, in its report.

Mr. R. I. Fulton: I do not know of any word in our terminology that has been obliged to bear more of the sins of our profession than this word "oratory." We have "schools of oratory" which do not teach an oration once in twelve years. We are sometimes asked to believe that the recitation of selections is oratory.

I think that oratory is the highest form of our art because it implies invention of thought as well as the execution. I once saw a number of artists copying a masterpiece of DaVinci. For my own personal use or for my own home, I would rather have had any one of those copies than the original; but what was there in the original that was not in the copy? It was the invention. When Da Vinci executed the "Last Supper," he created the "Last Supper." The orator holds the same position; he not only executes but he invents, and our definition of "oratory" should not only mean expression but invention of thought.

Mr. E. C. Abbott: I want to add a word to the work of the last speaker. Oratory seems to me more than invention. It is really creation. Elocution, gesture, pantomime, rhetoric, imagination, soul, all there is of a man is fused, comes to its flower and fruitage in oratory.

I also wish to emphasize the point that the great purpose of the orator is to persuade. A lawyer one time said in regard to ministers: "The trouble is with you preachers that you don't make out your case." And unless the orator does persuade men to action—because, it seems to me, the object of the orator is to move to act—he fails.

When I go into the great National Conventions—I sat in the convention in 1876 where Hayes was nominated, and in 1880 I heard the speeches in that convention—and when I hear men like Ingersoll, or Conkling, or Garfield, move a convention of

Senators and Representatives of the United States, to stand on their chairs and cheer frantically for fifteen minutes, I think the newspaper has not yet supplanted oratory. The orator has always his place—moving men to act; but it is more than elocution; it is more than pantomime; it is a fusing of all the arts of expression.

Mr. G. B. Hynson: I wish to make a suggestion which Mr. Powers has made to me. It is that there is another element in oratory—and I agree with the gentleman—and that is the audience.

I think Mr. Gladstone in one of his illustrations takes that into consideration where he says that the relation of the speaker to the audience—I cannot quote exactly—is the relation of the clouds to the earth; they gather their waters in the form of dew and mist, and they return it in the form of rain; sometimes accompanied by thunder and lightning.

I think the audience should be taken into consideration in the definition of “oratory.”

Miss Cora M. Wheeler: I hardly see how it is possible for the audience to be taken into consideration in the definition of “oratory.” It is for the speaker to make the audience; it is for the speaker to put the audience in the right condition. It depends upon the speaker, whether the audience is active or passive; and his relation to them is included in oratory; but it is the platform end and not the audience end, it seems to me.

Mr. V. A. Pinkley: The speaker from Delaware, Ohio, refers to “schools of oratory” which do not teach an “oration” once in twelve years. It seems to me that the very etymology of the word would make it impossible for any teacher of elocution to escape oratory. His pupils are ever asking questions; they give definitions; they are constantly using their own language to express their own ideas; constantly talking; and the etymology of the word says that that is “oratory.” It is not necessary to be on a platform; to speak in a very large place; it may be done conversationally; it is “speaking by the mouth.”

Mr. F. F. Mackay: I should like to ask a question, for information, regarding the expression, “with a purpose to persuade the listener to action.” Would it be necessary to define the kind of “action” in order to make the orator successful or unsuccessful? For instance, Mr. Wendell Phillips was thought to be a very

great orator, and yet in Cincinnati he excited his audience to such "action" that they threw cabbages and rotten eggs at him. Would it be necessary to describe the kind of "action" in the definition or shall we leave the audience out of the question?

Mr. E. C. Abbott: I do not exactly understand what "powerful language" is. I think it would be in the interest of exactness if we should say "proper language."

Mr. E. P. Perry: Surely Wendell Phillips *did* move his audience to action, and whether it was against *him* or against his *cause* is the question to be considered. They were not throwing cabbages particularly at the man, but at the cause he represented.

One other point has been raised, about the *audience*. Wendell Phillips was asked whether he would deliver the same oration in Georgia that he would in Massachusetts; and he said "Yes; if you lock the doors and let me keep the same audience." It was the people who came in late that he was afraid of; just as this Association has been afraid of them since its organization.

We must have a certain formal language. I object to the position taken by the gentleman from Cincinnati that we can give an oration to an individual. The definition does not allow that "addressed to an audience;" and if addressed to an audience, it must be, in a measure, formal—more formal than an essay—and must have rhetorical construction.

"Powerful" was the only word that I could find. I would like to say as to the word "proper," which has been suggested, that proper is there used in connection with gesture; but you might put the two words together. If you connected them: "proper language and gesture," then someone might ask what is proper? I should like to hear some discussion on the word.

Mr. J. S. Gaylord: We have the source of the thought; we have the speaker who receives the thought and who utters it; and we have the audience to whom this utterance is addressed.

When the purpose of the speaker is principally to receive the thought from a selection, or through invention or creation; that is a literary study.

When the teacher assists him in executing that thought; in getting it in correct form; that is literary teaching.

When the attention is directed more closely to the one who is speaking and the teacher assists him in his forms of expression;

tells him how he should make his gestures; how he should place his voice; that belongs to the province of elocution.

I agree with the definition placed upon the blackboard in reference to oratory that the audience is the main thing in oratory. There is no such thing as "oratory" which is not addressed to an audience. It is also necessary to have a purpose to move that audience to some definite line of action—not necessarily a movement of the hand or foot—but action mental or physical.

As I look at it we have this three-fold division when we principally deal with the selection embodying the thought we are dealing with literary form; when we deal with the person speaking and notice his forms of expression, we are on the elocutionary side; but when we go to the audience and look for the results in the audience, when the teacher asks the pupil to accomplish something in the audience he is teaching oratory.

As I understand the difference between these terms there is one line of distinction.

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## IMITATION IN ART.

GEORGE B. HYNSON.

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To one who mingles with those of the educational world, and who attends these conventions, two things must be apparent: That elocution meets with but comparatively little recognition in our systems of education, and that we, to a degree, are responsible for this lack of appreciation. The demand for many of the commodities of life arises from their necessity, but often in education, and especially in art, the demand is the result of what we have to offer. We may preach the value of elocutionary training indefinitely, but if the results of our work are not satisfactory, the whole subject is brought into disrepute, and our sermons are failures. How must the public be impressed when one teacher gives his views on expression, and another presents an argument on the same subject proceeding to demolish the first?

There is scarcely a topic on which we agree. Of course, there must be differences of opinion and varieties of method, but we

have not agreed upon any fundamental principles. Many systems proceed upon the theory that if one is right, all the rest must be wrong. We are prone to slur the methods of other teachers of the subject, forgetting that to undermine another is to remove a part of our own support. These abuses have prevailed to such an extent that the whole subject has been brought into disrepute, and this has produced elocutionary agnostics.

New ideas and original research mean health and growth, while absolute disagreement on fundamental principles is the sign of weakness and disintegration. All scientific work proceeds upon the classification of facts and the discovery of basic principles. These once ascertained, deductions naturally follow because the lever of thought has a fulcrum upon which to rest. Regular, orderly and scientific methods are like the healthy tree, constantly growing and unfolding and yet retaining and adding; not tearing down, but building up.

A fruitful source of controversy among us is concerning the subject to be discussed in this paper, "Imitation in Art." Indeed, we might be divided into two distinct classes: Those who believe in imitation as a necessary factor in education and art, and those who claim that it should not be employed in these departments, and that it is responsible for much of the mechanical and offensive work in the methods of the past. This division applies to an extent to the educational world in general.

Now let us consider from the standpoint of observation and common experience, how far imitation enters into our education, and then we shall go a step farther and consider its relations to art; for true education and art are inseparable and interwoven, and each finds its support in the other.

The child begins his career in the world as a bundle of undeveloped possibilities. All its faculties are in embryo. In the beginning of life each person has the instincts and powers of every other person. We are not unlike in faculties, but differ in their development and in their susceptibility of development. It is a difference of degree, rather than of kind. There are two forces at work causing the growth and expansion of these powers: Those from without and those from within, or environment and originality. Man is often compared with a plant whose growth is the result of environment, nourishment and cultivation. But in addition to these forces, and unlike the plant, he has the

power of selection, of self-direction, and is verily the author of his own destiny. Our surroundings have their influence, but our innate powers of self-direction are also potent.

Considering the infant as an aggregation of undeveloped germs, any of which may or may not reach fruition, the question naturally arises, How are these latent powers developed? They do not all lie dormant; for, however we may disagree as to the method of growth, the child still persists in developing, even though he may do so on lines considered scientifically impossible. No one has ever told us the process by which his first spoken word was evolved, but certainly it was through imitation. The cries and movements of a child are essentially animal; they do not proceed from reason, but are instinctive. These signs the human infant has in common with other animals, and they are manifested even in idiocy. Its first *word* is probably that which it has heard the most, providing it is easy to imitate, whether it be French, English or Riley's Hoosier. Thus, the first step in human progress is imitation. At this period it copies unconsciously; but at a later time, conscious imitation is evolved and these two divisions continue through his natural life.

Many systems of education proceed upon the theory that imitation is to be studiously avoided. It is made the outcast, the black sheep in the family of the faculties. The question forces itself upon us: "Why has an all-wise Omnipotence endowed us with this power? Has it not a place in rational and normal education; and should we not endeavor to properly place it rather than to indulge in shallow pretences of having discarded it? A few years ago, when it became fashionable to rail against imitative processes, many hastened to denounce it without giving the matter a moment's thought, and solely because others had done so; which act was in itself the most servile and the worst form of imitation possible. Catalogues inform us that certain schools have abolished all imitation; that they develop natural power, and teach the student to create.

One important factor in the process seems to have been omitted. We are not told the materials out of which these creations proceed. The imitative faculty is exercised to give us materials; out of these, we make new forms and combinations. Thus far may we create. But he who can create without materials needs translating, for, in the words of Cassius: "This



man is now become a god," and only omnipotence can proceed upon these lines. We are truly finite; we can originate, but it is a putting together of what has already existed, and all human creation is based on two factors, materials and their manipulation.

The very fact that man has been given this impulse would seem to argue the wisdom and goodness of the Creator. It contemplates growth, development, social life and civilization. If we lived in the forest, each for himself, without wants in common, without social intercourse or mutual dependence, then we should have less use for the exercise of this faculty. But man being gregarious, he has need of his fellows; consequently, common forms of communication must be established, and the conventionalities must be observed. Each cannot originate and set up a standard of his own, or confusion would ensue. Men must have law, and again we have artificiality. Men forego a part of their personal liberty for a broader liberty and protection; and so men must check their tendency to think, to be educated, and to act as they please, when it throws fundamental forms of thought and action, the conventionalities on which men rely, into chaos. There are individualities in spelling and individualities in grammar, and they are not wrong *per se*, but wrong, nevertheless, because they result in confusion, and we lose that uniformity the observance of which means unity and ease. In politics and religion, too, each man cannot investigate every question in its fulness. We have neither the time nor the special learning for this, so we accept, with modifications, what has been taught us.

But, then, whence come reforms? This method makes reforms possible. We hold what we have, and we advance to new ground. We do not overthrow but modify and embellish. Men, too, crave knowledge for its own sake and for its practical use to them. The wisdom of the ages is at our doors, but it is not yet ours; we must first reach forth and take it. By this, thoughts are suggested which have appealed to myriads of minds. Characters which we have learned, and which have served thousands, reach the eye and we may then do those acts which we imagine others in our places would have performed. What has been gained by the experience of the centuries is our heritage. Generations have advanced step by step, each taking its place beyond the lines of its predecessor. It uses what is valuable and leaves that which is worn-out and obsolete. It copies, then; it patterns

after; it takes the treasures of antique art which say: "Copy my virtues." It looks into the pages of history, every one of which is vocal with prayers to emulate or to avoid. Science opens her doors, asking us to accept all of worth and to reject what is useless. Imitation is a prerequisite to enlightenment, and it is the power that saves our social system from chaos. One must be in harmony with the law, if he would have the greatest freedom, and we must be in sympathy with the laws of the universe, if we would escape violence.

There are all grades of men, the conservative, the radical and the anarchist. These divisions apply to politics, to religion and to education. The child begins his progress by imitation. Indeed, almost all our words are the result of this. It may be claimed that if he is not taught them, but is allowed to use such words as come to him unconsciously, he will speak what men call naturally. But such is not the case, for we all laugh over the blunders of childish speech. And, too, it is natural to blunder. He learns to talk as he does to walk, through the medium of many a tumble. We should remember that language is composed of artificial symbols that are absolute and fixed. He begins to learn to read, and must master the alphabet. However his teaching may be sugar-coated and diluted, he is compelled to learn that a certain peculiar combination of marks represents "a" and another "b." In mathematics, his first step is to learn the powers of numbers; he is taught to add, subtract, multiply and divide. He learns through the teacher, who calls his attention to what numberless children have studied before. In language he must imitate, whether we sympathize with the cry, "Burn the grammar," or not. In the one case, he unconsciously copies that which he hears, and out of the chaos he forms a patch-work habit of speech, which is a curious admixture of the correct and the faulty. In the other case, he imitates what only the best speakers sanction, and is given the principles which may help him to construct proper speech. For the sake of convenience in literature and speech, we must have one established authority, and when we burn our grammars and spelling-books and each person establishes his own standard, then dialects will multiply and Babel will be built again. It would seem that we have been sufficiently afflicted with originality in this direction already.

In youth the mind is plastic; everything which we can conceive

impresses us. It may be likened to society in a new country where everybody is received. It receives because it is constantly opening up new chambers that must be filled, and it is apt to welcome all indifferently, because there are few repellent materials within. It imitates those with whom it comes in contact, copying persons rather than ideals. The latter is not possible, because it takes a combination of much material to form many ideals.

These he does not possess. He takes certain persons for his pattern and copies all that they say and do. After a time, his observation broadens; he admires his father, his mother, his nurse and his brothers and sisters. He tries to be like each of them, and endeavoring to do so, differs from all, and the sum total of his efforts is a composite photograph, which is neither of the others but is himself.

When we grow older we have ideals, and these we imitate. We select a class of materials from the mass of what we have observed, and out of these create an ideal, which we endeavor to follow. The creating of these is governed by what we possess, our ability to put together, and that individuality which stands ready to direct what we shall accept or reject. Hiawatha is the ideal Indian, certainly not a typical one, and yet it is made up of certain Indian characteristics, modified and embellished. Christ is the ideal man; His life represents all attributes of wisdom and goodness; hence, we are all exhorted to imitate Him.

The first stages of all education are largely mechanical and imitative, the higher planes are largely unconscious and creative. First, a gaining of materials; secondly, gaining familiarity with these materials; thirdly, shaping them into new forms and combinations. Of course, these processes are concurrent, but the progress is as indicated. We are imitative throughout life, but usually grow less and less so as we become older.

It may be set down as a principle that we are never injured by copying anything which is true and which is higher than our present standard. All the abuses are the result of imitating that which is false or distorted. Another objection is that often when we have exhausted the virtues of the person or the thing imitated, we continue the copying process. Students of elocution are always benefited by hearing a good selection properly rendered, because they will imitate some of its virtues. What they

accept or reject depends largely upon the material already acquired. But it is better for them to hear a great many readers, because they will have more material from which to select.

We hear selections rendered and call them mechanical and imitative—yes, and offensive, too. Why? Probably the performer is a mere amateur who is now learning the use of his tools, and all amateurs are offensive. You expect agony when the young Miss is called upon to entertain you at the piano, and you wonder why another Miss who is a student in Delsarte doesn't enthrall you when reciting. But both are in the growing stage, where it may be necessary to be imitative, mechanical and conscious.

If we thoroughly investigate this subject, we shall be startled to find where it leads us, and we shall be impressed with its vast importance. It will be admitted that nearly all, if not all of our rational thinking is done in language. We think in words, tones and other symbols. Without the media of expression there would soon be no rational thought. Dr. Makuen, of Philadelphia, an eminent specialist in throat and oral defects, says, that many children with malformed mouths are thought to be weak-minded or idiotic, and that the practice of the past was to say they could not speak, because they had no intelligence. But science has shown that they do not think because they cannot speak, and that in most instances when the organs of speech are regulated, intelligence follows. The deaf from infancy were formerly often considered weak-minded. Now, through the means of sign-language, they are intelligent. Language, then, in some form, is the forerunner of reason. Now, language is essentially a product of imitation, and, therefore, only the imitative being can become rational. The lower animals have this power to a slight extent. The ape has it developed to a considerable degree, and hence some assign it to the place next to man. What is true of individuals is true of nations. Note the difference between China and Japan. The former is conservative; her people hold her forms and customs sacred; they live to themselves and in themselves; they copy no other nation. Japan, on the other hand, has sprung from barbarism to civilization in the space of a few years, because she has studied and imitated everything in the line of human progress.

But not only language, but even reason and our ethical and

moral instincts are imitative. We set up for our ideals in these lines a standard which is determined by what we have been taught, what we have observed, and by our own innate powers of self-direction or choice; these we follow and are better for following. It is said that Michael Angelo was the greatest imitator of his time, that he studiously copied the antique even after his masterpieces had been produced. He simply realized that he could learn much from the old masters, but had sufficient culture in art to avoid their possible faults. Shakespeare was the greatest imitator of his age, because he knew every heart-beat of humanity and could play upon every chord of passion. He had to learn this from his fellowmen. He was also the greatest in the ability to utilize materials. It is said that no one but Shakespeare would have thought of constructing plays out of the meagre materials he must have had; but he had seen Brutus walking the streets of London; he had lived with Hamlet, he had known Cordelia, and characters that might have rivalled Macbeth or Lear.

As a rule, he is the most effective man who reaches the most people. Hence, we agree that experience is an excellent teacher.

In other words, by having had experience we mean that we have been in many positions where we might imitate. We should remember that imitation is not merely to do physically what others do, but that it may be purely mental or moral. Art must be true. It must conform to the experience of mankind. The artist's skill must be directed in channels where it will come in contact with the minds of his audience; therefore, he must imitate what they have imitated, think what they think, and feel what they feel, with this addition: He must give them something better and higher which they are to copy.

It is held by many that one cannot be both highly imitative and imaginative; that these faculties are opposed to each other. Observation teaches that such is not the case. The imagination produces its most pleasing and effective creations when it is used in conjunction with imitation. Under these circumstances its productions are legitimate; they are seen to be composed of materials which the ordinary mind may recognize, and they cannot understand them unless they do. We are most imitative when we are most imaginative and *vice versa*, because from the desire

to create arises the necessity of materials; and, conversely, the possession of materials gives rise to the impulse to use them, or the exercise of the imagination in creation. Thus, in childhood we are at the same time most imitative and imaginative.

The child may have seen pictures of bears, elephants, lions and camels. These fascinate him, and he reproduces them crudely in his play; but if he visits a menagerie, he comes home with new interest, and by his imagination, the house is made alive with these animal creations. Different members of the family, and even chairs and tables, to his creative fancy, become animated. Thus we see that what he has observed he proceeds to imitate, and through this very process his imagination receives its highest exercise. But let us see why he desires to go and see the animals (for he usually does). Is it not because his imagination is active and craves the food that nourishes it? This same action is manifest through life. Lew Wallace desires to write "A Tale of the Christ;" he visits the Holy Land for observation and facts. In this case, the imagination and its desire for exercise demanded the material. In another instance, this same writer first gained the facts and afterward the impulse to create a story out of them arose, and the result was "The Fair God." These faculties, then, are not opposed. They are exercised in conjunction; each supports the other, and gives it impulse.

When we come to consider imitation from the standpoint of the tones of the voice and the positions of the body, we are upon more difficult ground, and these require fine discrimination.

These forms of communication are instinctive, and exist to a degree in all animals. Indeed, animals might almost be classified by their vocal ability. These forms in their inception are purely animal, and we observe, too, that in the great crisis of life, words and other conventionalities are likely to be forgotten, and we resort to cries and movements. Man begins with a few noises incident to animal life, and shades and modifies them until he has a recognized language and until every word he utters gains much of its meaning through its accompanying tone. While a wide knowledge of these is innate, the higher forms come through imitation. They are copied unconsciously from those we happen to hear, and this process produces our best speech and also our various drawls and dialects. They may be the result of conscious imitation, as where one studies elocution; and then the teacher

should be intelligent and versatile, indeed. Unconscious imitation may be admirable or blameworthy, depending on what is copied; while conscious imitation, when the aim is the possession of knowledge, and the elimination of faults, is the higher form and is most commendable. It may be said that the knowledge of processes proceeds from consciousness to unconsciousness, and that the more correct technique we can master of a subject, the less offensive it becomes.

Let us not be like the Bourbons who "never learned anything, and never forgot anything."

We should be constantly gaining new materials, for truth drives out half-truth, and there is always a battle in our minds between repugnant materials. This usually ends by the drone being thrown from the hive; but the drone will remain unless some live bees come to perform the ejection.

Many hold that we should not tell the student how to render a particular passage, but should help him to get the thought, and that proper expression will result. We are told that this takes the mind from the symbol and fastens it on the thing itself. But you cannot help him to get the thought, you cannot even communicate with him without symbols of some kind. He does not learn unless he imitates in some form. You say: "Now get the thought." He says mentally: "Yes, that is the proper thing to do." You have spoken in symbols, and he has imitated that mental state which your words suggest. He now reads, but his interpretation doesn't suit you. You then explain the meaning to him; finally, you say he reads well when he has closely imitated your own ideal.

Another teacher may correct the pupil, and say: "Read it with this inflection." The student obeys; but we are told that his mind is on the symbol. Not so; it can't rest there. With every word, tone and gesture is coupled a meaning, and when one is used, the student either grasps the idea behind it, or no impression is made. This idea he imitates.

We can scarcely think of words apart from their meanings. Commit a verse of a well-known selection backward. If the mind is on a symbol, it ceases to be a symbol, for a symbol stands for something apart from itself; and hence, if no meaning is conveyed, the pupil cannot even imitate. We may be direct in our methods, or we may wander over the universe trying to

evolve an idea. Then, too, if by reading for a pupil, he simply imitates your manner without the thought, how is an audience able to grasp anything? Will they leave the performance as servile imitators? The signs on the railroad say: "Look out for the cars!" Perhaps it would be better to give each person a pamphlet on the workings of the railroads and the movements of trains, and allow one to stand on the track and reach his own conclusion, if a passing engine did not decide the matter. A person is not irredeemably lost if he thinks of a gesture, a tone, or an inflection, or if he imitates a few good things from his teacher.

In conclusion, let me say that one of the most important faculties of the human mind is imitation, and that it finds its highest exercise in conjunction with the other faculties. It is not opposed to originality, but assists this power. It does not make us unnatural, for it is natural to imitate and natural to know something. It is the slave that supplies the imagination with food.

No one is ever injured by imitating what is correct, but it is better to imitate many things that are correct. This hard-working faculty has been abused and made the scapegoat of its brethren, and now they would sell it into Egypt. Art may be hideous indeed with much imitation, it may be commonplace with little, it is impossible with none.

#### DISCUSSION.

KATHERYN LEAVITT BISSELL: The following paper is the outcome of the observations and deductions from my personal experience in teaching.

What do we understand by the word imitation? If we consider it in its broad sense of reproduction, then *all* art is imitation. On the other hand, if it means simply to copy, then, paradoxical as it may seem, imitation is the *ruination* of true art. All Fine Art is the seeking on the part of man to reproduce his impressions of nature, not to copy the expression of some man's impression of nature.

True, we find the infant and child full of imitation, *copying*, we may call it, gathering its store not only from man but from the animal world in general. But does anyone claim that the



child is artistic? Gradually the impressions deepen and broaden, the mind develops, the world opens in all directions, the intellect acts, weighs the expressions; then follows artistic expressions, not servile imitation.

Not alone in the one art, Elocution, is this true, but in *all* the arts. In that branch of Fine Art commonly called "Art," we find copyists, but are they our *artists*? The student who copies *with that as an end* remains obscure. He who gains his foundation principles, then goes to nature, notes his own impressions, accepts and digests criticism from him who before has thoughtfully traveled the road, yet works out his own expression on the paper or canvas, *he* becomes the artist. He creates nothing; that is out of man's province, for creating is "making a visible, tangible something from an invisible, intangible nothing;" therefore, as Mr. Hynson has said, we can only originate, or use the materials given us to make the whole.

Let us now make a practical application of the principle of imitation. Knowing as we do the child's tendency to imitate, what lesson should it impress upon us to-day? That until we can convince all educators of the *importance* of the correct expression of thought in talking and reading and the training requisite thereto, we cannot have good reading or speaking in our schools or homes.

Many of our teachers of Elocution contend that anyone can express his own thought correctly. This I deny, after nine years' experience in teaching girls and boys of all ages. When the fathers and mothers have all been trained to use the voice in enunciation and pronunciation correctly, and are freed from the trammels of a society which tends to suppress all true modulation and expression, then we may assume that premise. The child hears, for example, the nasal monotone at home, goes to school, hears the nasal monotone again in the teacher; then follows the imitation. Yet, even to-day our colleges and schools of all kinds are sending forth *hundreds* of men and women who are poor speakers and readers. Why? Because *too little time* and attention, if any, are given to learning *how* to express thought. I believe there is not a person in full possession of his faculties who, under the right instruction, cannot become a good reader if he is willing to make the effort. Observation and concentration from start to finish.

Can the Elocution teacher say, "get the thought," and there stop? The pupil has that, but no expression. Now must the teacher apply all of his principles, train and cultivate the simple expression of the pupil's own thought, then apply the same principles to the reading. As an illustration, a schoolgirl in her teens comes to you to enter the reading-class. You ask her a few questions; her replies are given with teeth as nearly closed as possible; little or no motion of the lips; in a high, nasal tone. She reads a paragraph from some prose work. Words, words, but what else? You hand her a book of poems. "Oh, I can't read poetry; never could?" Yet, is even such a subject hopeless? No; not if we can have *time* enough to train both mind and body. In such cases, imitation or copying, the pupil following the teacher, until the *mechanics* are mastered is an essential of artistic training. Yet, hand in hand with the muscular must move the psychic training. Teaching that words are of no value, except as they express, or assist in expressing, thought; how to choose the word to be emphasized; the value of movement and pause, the latter factor, pause, too frequently overlooked even by teachers of Elocution, who seem to forget the principle of motion and rest throughout nature. What answer do we generally receive to the question: "Where do we pause in reading?" Thus, gradually, we may introduce the necessary underlying factors of expression, and constantly direct the pupil to observe not only man but *all nature*—not doing the work for the pupil and permitting her to copy the result, but directing the *pupil's* work. Of what lasting or artistic benefit would it be to any student, when he has the power of expressing thought, to be taught to copy, line by line, some teacher's interpretation of a selection? None whatever. Yet many teachers believe in this method. But let that same student have the underlying principles of the art or the technic well in hand, study to gain the author's thought, have a teacher's honest, just criticism and assistance in the expression of the same, use his *own* impressions and deductions from observation of nature, then we may look for an artistic imitation in art.

We can never hope to impress presidents of colleges, principals of schools, professional men and women, or even students, with the value of our art, unless we can prove to them that we have a scientific basis, founded on the laws of nature, for all of our work.

To teach a student to deliver an oration or selection by a process of copying, simply saying, do this or that in this manner, unless he understands the *why* of the matter, is like copying the work of another in a problem in mathematics, positively injurious.

We agree that much benefit may be derived from seeing and hearing an artistic presentation of thought; but there must be knowledge of the art and its technic to guide the hearer, or eccentricities and faults may seem to him the part worthy of imitation.

Good common sense, by which I mean "that judgment which enables us to meet the struggle for existence successfully," is more to be cultivated than the glitter and show. Ralph Waldo Emerson says: "Genius leaves to novices the gay and fantastic and ostentatious, and itself pierces directly to the simple and true." That is the base upon which *art* rests. Study nature, and let the reproduction be simple and true.

#### GENERAL DISCUSSION.

Mr. E. C. Abbott: I think I shall embrace the idea of all here when I say that the place for imitation is imitation for creation; imitate that you may create. Both of the writers carry out this idea perfectly. Imitate that we may learn mechanical technique; and after we have that we can create for ourselves. But if we continue to imitate then we make a copy of a copy; an echo of an echo.

Imitation belongs to the childish period of life, and if we continue to imitate through life we remain children. When we become men we should put off childish things.

Mr. Murdoch once gave me a splendid illustration of the point that I am making. One of the best and ablest members of the Boston bar, when he was to deliver an oration at the graduation at Cambridge, came with his oration already prepared. Mr. Murdoch would not allow him to read the oration over to him at all. He drilled him on other exercises and when the oration was delivered at commencement he was heartily congratulated; and someone said he must also congratulate Mr. Murdoch. Mr. Murdoch said: "I never heard that oration until to-day." The man had intelligence and he trained him on other exercises and left him to make the application.

The place for imitation seems to me to be in the preparatory work; to imitate that we may create.

Mr. C. Bickford: I believe in imitation and I do not. In dealing with my pupils I follow this rule. If you are expressing your own thoughts, you should never imitate. If you are assuming a part, if you are portraying a character, or if in your reading a person is speaking outside of the direct line of the narrative; then you should imitate the supposed action of the character you represent.

In description, in narrative, it is never wise, I think, to imitate the voice, the manners or the style of anyone, but use your own personality.

The idea has been suggested that imitation should begin with the elements—not in those words exactly—and I call upon my pupils in brief exercises to imitate me to the extent of acquiring the faculty to use the different elements of reading. When they have done that imitation, should cease. In the application of those elements to whatever they may read, their own taste, their own judgment, and originality, should make their personality stand out.

Mr. C. W. Emerson: One of the speakers made the application that imitation has its place in education; that it is absolutely, unqualifiedly essential in all forms of education. That being the fact our next question is: How to deal with persons in developing the powers of imitation. The child has been brought before us—and most profitably, as an object of study in the matter of imitation. The child having been at a menagerie, on coming home, reproduces the animals in his play. Now that imitation, that element, is not to be left to the child alone. That same kind of imitation which the child exercises is to be carried with it as a very essential element through life. Special forms of it may be left to childhood, but the thing itself should remain.

That being the case it is important for us to discover what action of the mind is going on in the child; and we find that, what is commonly called "imitation" is not going on in the mind of the child at all. That which is commonly called imitation is a purely artificial thing. It does not belong to the mind of even a child. The child looks at a bear. He watches it until watching the bear has produced a certain activity in his mind. Now

he goes home, and that same object is still before his mind. We now call it imagination. But he still holds that object just as definitely before his mind, as while looking at the actual bear. Presently he gives way to his being, following his own impulses, and you look at the child and you say "Admirable!!" The position of the boy's body brings to mind the bear. But that little boy does not say: "That bear brings his paw so many inches forward, and, therefore, I will bring my hand so many inches forward. He never says: "When the bear stands on his hind legs he puts (what I call) his knee backward instead of forward." He does not think anything about it. And what do you get? Just what all art is on the part of the performer—this is not a definition of the word by any means—it suggests to the beholder or the listener the real thing that is being described. The child suggests the bear, he does not literally imitate the bear. No child literally imitates.

Mr. G. W. Saunderson: I wish to call attention to what seems to me to be the imitation of imitation in the world of education and to emphasize this thought; that we may teach the foundation. We frequently have to teach the foundation by imitation. How shall we use the the vocal organs?

A student comes in who has learned to use his voice wrongly—and certainly all who teach in colleges find that a great majority have learned to use their voice in a wrong way. Very often, the shortest way to remedy these defects is by education through imitation. But the student wants to go further than that; and when he comes to read, he says: "How do you read that?" "How shall I read that?" "Read that for me." And there is the point where ordinarily, I think, we should stop. Make the student think for himself. And if you read it for him he will not think for himself in a very large measure. If he has a quick ear for sound, he will simply get the sound, and give you back the form without the life.

And that is the danger in carrying imitation too far; that you will get the form without the life.

Mr. G. S. Curry: Imitation has been used in different senses. Aristotle said that art is the imitation of nature. It is doubtful whether the word that we translate imitation means what we often attach to that word. The word "imitation" has had great discussion, and has been used by eminent writers in both a

low and a high sense. But what we want to get at is the principle and not the word.

Now I want to present to you a problem. These papers were splendid as far as they went, but there is another side, as the last speaker has shown. Let me bring up a line of poetry to read. Suppose I take a line from Coleridge's "*Chamounix*," "And let the torrent like a shout of nations answer." There are two methods, the imitative and the suggestive. In the imitative method the speaker tries to imitate with our puny little voice the thunders of the avalanche coming down from the mountain. Now, is that the way. Will that give the spirit of the poem? I appeal to you to look at this question as a problem. But I stand and watch those great avalanches coming down from the mountain, and I cannot imitate the noise, but I can manifest the feelings, the impressions they awaken in my heart. I can give expression to the reverent feelings and emotions that I have experienced while listening to those sounds. This a sympathetic identification, a sympathetic participation in the thought, and it is not imitation at all.

Not only that, but in trying to imitate that mighty sound with our puny human voice we pervert and destroy the poetry.

I could use many other illustrations to show that there is another side to this matter of imitation. We must be ourselves. We must act like men.

Corot does not give us the leaves. I heard a Chicago man say that he liked Corot very well if he had not rubbed his elbow over his painting. It has been said that every one of those paintings represented two hundred miles of travel to get the feeling, for instance, for "*The Morning*," and not the literal morning.

Mr. S. H. Clark: It is very strange that, in our profession, where so much time has been given to the consideration of voice, some of us should persist in confusing "vocal expression" and "vocal training." The failure to perceive this distinction is, it seems to me, the fundamental error in many discussions.

Let us take the last speaker's example. When the pupil utters it thus [illustrating by making a squeezed, nasal tone], he needs vocal training, to open the mouth. That is purely an articulatory exercise, or a muscular exercise. But I heartily agree with the last speaker in saying that the pupil's thoughts want freeing, and when the channel of expression is clear,

through appropriate, simple exercises, then there must be mental and emotional stimulus. The one is purely vocal training—and a very few exercises are necessary for that—and the other is mental and spiritual training, which must continue as long as a man lives.

Mrs. Anna Baright Curry: The last speaker has touched the keynote in referring to the common lack of differentiation between vocal training and vocal expression; but vocal training must be along the line of imaginative methods if vocal expression is to be imaginative.

The next in order followed regular topic on programme.

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#### “SHOULD PUBLIC READERS FOLLOW OR LEAD PUBLIC TASTE IN THE CHOICE OF SELECTIONS?”

(Three-minute speeches.)

Mrs. Emily M. Bishop: Whether the public reader shall lead or follow the public in the choice of selections will depend, I think—whether it should depend or not—upon the public reader's conception of the province of his calling. If he conceive that the public reader of to-day holds the relation to the public similar to that held by the King's Fool of old to his majesty, then surely if the reader be wise he will study popular taste, be it high or low; not only study it, but cater to it, and thus make the punishment fit the crime.

If he conceives his province to be wage service, then if he be honest and consistent, he must study the public taste and give the wares demanded and paid for.

If he consider his work to be an educational factor, then he cannot follow, he must lead. The teacher's work is preëminently to incite, to awaken, to arouse; to lead—never to follow.

Lastly, if perchance he be an artist—not if we consider his work artistic in execution; we, of course, all do that—but if he be an artist, then by his very nature it will be impossible for him to place his work upon the commercial basis of “demand creates supply.” The artist must not only lead, but ever lead upward toward the ideal, the spiritual.

Mr. S. S. Curry: A class I was once teaching went in a body to visit Wendell Phillips. He said to these young men: "Always make the very best speech you can. Talk up to your audience, because the most ignorant man in the audience will conceive a better speech than you will be able to make."

It has been said that the ideal of the worst man in the world is higher than the actual attainments of the best man in the world.

Our public readers too often forget that our people are hungering to be fed with something along the line of their ideal. Not only that. On one occasion Mrs. Curry and myself were calling on Whittier; we were living next door, and Celia Thaxter came in. She had been out reading at the Reform School. Mr. Whittier said: "How hast thou succeeded?" She said: "I pleased them, anyway." Mr. Whittier replied: "If thou hast pleased them, thou hast done them good."

The public reader must please; but you can please a man above his ordinary plane of thought or below it. If the public reader pleases his audience above their ordinary plane of thought, above their ordinary everyday life, but a little along the line of their own ideals, he has elevated them, he has given them permanent pleasure, and they will want to hear him again. But there are readers who appeal to the lower forms of pleasure, and the result is that many say: "Oh, I have heard him; I don't care about hearing him any more." "A thing of beauty is a joy forever." Novelty can please us for the moment, even though it be a dead body. It will attract us for a short time; but a thing of beauty is something that will draw us, stimulate us, and lead us to the higher things.

The public reader who tries to lead the people to a higher appreciation of artistic rendering will not only perform a very great service to those people—he may have a hard task for a while—but I am absolutely sure, ere long, he will gain the victory for himself as well as for others.

Mr. G. B. Hynson: I think, if we are artists, there are two things that we shall remember: We must entertain, because it is the province of all art to entertain, and we must elevate.

It seems to me that with those two thoughts in our mind our whole work may be governed and controlled for the future.

Miss Mary A. Currier: I would like to tell you what Henry



Haynie, of Paris, said at the dinner-table at the last Commencement at Wellesley. He referred to Mr. Jefferson's speech a few days ago at Harvard, when he said that the Harvard young men were making a great mistake in writing such low plays—not strong, not grand, not fine, as they should be. He said that it was the great mistake of the American people; it was the mistake in our papers, in our magazines, that we were not having the best things, the best thoughts, we were not compelling ourselves to do our best work, and that Paris was ahead of us. He is the President of the Paris Press Syndicate, and he is writing up some things in this country for the best magazine in Paris. He has said very much on this one point; that we are not in earnest to make ourselves just as grand as we can be, as noble and as learned, and if that is so we, as elocutionists, should take the lesson to heart. We ought to study more, to work more; we should be all that we possibly can be.

Mr. V. A. Pinkley: If the public reader's judgment is better than the public taste he should lead in the choice of his selections, and if the public reader's taste is not better than the average public taste in that matter, he ought not to be allowed to choose at all.

Mrs. Ida Serven: I have heard it said very often that if we read the highest form of work our pockets are empty. I, for one, would like to say, "Stick to your ideals." Let us read the highest if we have to starve, and perhaps that one example will bring the public to a realization that their money should go to the highest and best.

Mr. F. T. Southwick: I do not think there is danger of starvation even if, to some extent, we do try to lead the public taste. I do not believe that a majority of successful elocutionists to-day, such as we listened to last night, for instance, have found it necessary to read trash in order to get a living. I think it will be found, also, that the majority of the successful elocutionists who are getting the best livings to-day, either as teachers or as readers, are not those who are catering to, but those who are fighting, what is sometimes supposed to be public taste.

But it is necessary, perhaps, to remember that the pill has to be gilded, to use a somewhat common simile. When Theodore Thomas began his crusade for good music in New York he did not give a Wagner programme, although he was the man who in-

troduced Wagner in this country. He began with Strauss waltzes and the like, and one little movement, perhaps, from a Beethoven symphony; then he got in two movements, then there was a whole symphony, and now in Boston, at least, you have one of the best orchestras in the world that plays symphonies twice a week, and is making money out of it, I believe; and the fellows who are fiddling are very glad to get twenty dollars a week in the orchestras in the theaters, which is not very bad, and a good many are working for less in the dives.

Mr. S. H. Clark: No one will deny that the general sentiment among us is that we should present to our audiences the very best that literature affords, and I trust I may not be charged with egotism when I say that I have always held that ideal before myself.

But I should like to say a word for those who, driven by pecuniary necessity, have found it to their pecuniary advantage to give what might be called a cheaper class of selections. I want to say a word for them, and then have some subsequent speakers discuss it. You start out to-day in some town in Georgia, or Alabama, or Montana—you start to give an evening with Brown-ing, and you will get an audience of about ten, if that many. You may say: "They will come later." But what about the interim? I make this suggestion, which grows out of the last speaker's remarks: Let these younger readers who feel they have power and have a message for the world, let them introduce gradually the better class of selections with a word or two of what might be called "interpretative recital," and gradually the audiences will learn, as Theodore Thomas's audiences learned, what to look for. Most of our audiences do not know what to look for in literature or in the art of reading. Let us tell them to notice this rhythmic change; this play upon words; this tone color; this magnificent picture painting, and then, when we reach those points they will thrill with pleasure, because they will see the correspondence between what you have described and that which they hear.

That is a suggestion which I hope somebody will further elaborate.

Mr. G. W. Saunderson: I believe that the public reader should be practically a teacher of literature. We all know that in teaching literature we have to begin with something besides Shakes-

peare. You cannot begin with Shakespeare with the child; you must begin with the simpler forms and carry your pupils to the highest ultimately. In beginning with certain classes of audiences you must, in order to lead, begin in sight of your audience (so to speak); the leader must stay in sight or he cannot lead.

And so, while I decidedly object to anything that could be called low or trivial, yet there are certain classes of literature which are by no means the highest, but by which those whose literary training has been neglected receive something which is just ahead of them, but not so far ahead that they cannot appreciate it.

A person working steadily in one vicinity can, in that way, gradually lead onward and upward to something a great deal better than could be used at the beginning with the same audiences.

Mr. R. I. Fulton: Is not this true, after all, that the selection of poor material does not mark the taste of the audience or the demands of the audience, but rather the ability of the speaker? Do we not choose the simpler pieces because we have not the power to interpret the masterpieces? I believe that those readers who starve to death on good literature deserve to starve. An audience is always complimented and interested when we hold the food a little higher, and they can look up and see it as they get it. I think the literature we recite really tests the capabilities of the speaker rather than the tastes of the audience.

Mrs. Anna Baright Curry: In my experience I have found that children can enjoy Shakespeare before they are ten years old. I have found that children are as much interested in Shakespeare as they are in Mother Goose—and they are very much interested in Mother Goose. It all depends upon our power to give it to them; to put them where they can see it. They cannot take Shakespeare and read it from the page themselves; but they are heartily interested in it when it is given to them so that they can bring it to their own minds. They are always interested in a public reading of Shakespeare as much as though it were Mother Goose.

Mrs. F. H. Carter: One of the speakers, in referring to his sympathy for those who were compelled to select a cheaper grade of literature, spoke of those who might be compelled to reside in Georgia, or Montana and I, having taught in Montana for two years, cannot sit quietly. The speaker will find, if he will go to

Montana—I speak of Helena, Great Falls, Dillon, and the place where there is a college, I can't remember it just now—that his audiences will appreciate the very best literature that he can give them. They are Eastern people, people from Boston, from New York, and from Chicago. I know nothing about Georgia, but not long since, Mr. Burbank, the reader, gave an entertainment at Great Falls. He had, perhaps, four rather light selections, and one selection from Dickens. It was the only one upon which he received an encore, and when he came out to respond to that encore he said that Mr. Nye told him there was no use in giving that; it would fall perfectly flat in Montana, and yet it was the only one that received an encore. And my experience has been that in general in the audiences there you are better appreciated than in audiences in the Middle States.

Mr. S. H. Clark: I rise to a matter of personal explanation. I deal so largely in metaphor, simile and hyperbole, that I think I shall be believed when I say that I simply used Montana, Georgia—what was the other? Vermont, I believe—as typical of points far distant from the great centers of learning and culture. I have not the slightest doubt that several good people have left this part of the country and gone there—very much for the benefit of that country.

Mr. E. C. Abbott: I went to a dozen Sunday evening concerts in Boston, at different theaters, and there were a number of elocutionists who appeared there, and I never was so ashamed for my profession. Now, if you do speak or read in a theater on a Sunday night at a Sunday concert, give something that is in harmony with the day.

I went into a bureau five years ago for work, and the manager of the bureau, a man who does a large business, asked me what I could do. I told him that I would try to recite Hamlet from memory. Said he: “Is that funny?” That was the manager of a large, reputable bureau. I think we might do a great deal by having the bureaus patronize and encourage a better class of selections. If you make a reputation as a mere humorist the audiences will hold you to that, and it is pretty hard to rise above it.

One of the best readers said to me: “When I began my work I made a reputation for mere humor; and when I go on the platform they submit to my serious selections for the sake of hearing

the humorous ones." And he said further: "It is better to choose a good class of selections and make your reputation on those."

Miss Alice C. Decker: I can scarcely say anything new on this subject, although my heart is full of it. It seems to me that having assimilated all of beauty that we are capable of assimilating, filling soul and mind with it, then out of the heart, through the lips, we shall give the best we know.

I believe that we are responsible, as exponents of the art, for the lines of influence which shall go out from our lips and lives; and not all of us have our audiences successively. Sometimes we deal with an audience but once, and as the words that are spoken in the phonograph are indelibly marked there, so I wish to feel in my humble way that when I touch an audience I leave with them an influence for good. I desire to leave the best, the purest, and the sweetest that my heart can give. We are responsible for our lives and for the influences that go out from them, and we always ought to be just the best we can be.

Mr. Charles Bickford: Mark Twain once said that when an audience had seen him stand on his head they were never willing that he should stand on his feet, and I think that is a matter of fact. When one has earned a reputation for nonsensical selections, the average public never expects from that reader anything that is wise, elevating or ennobling.

I will give one little illustration from my own experience a few weeks ago. I read in a place in Boston where they are accustomed to having an entertainment every week, and I was told at the outset that anything that was particularly profound or very high, especially Shakespeare, would not go down, as they expressed it. But, having promised myself years ago that I would never stand before an audience as a reader without giving them, at least, one selection that was worthy of a man, I recited to them the Closet Scene from "Hamlet;" and I wish to say right here that of all the selections that I gave not one pleased the audience as well as that. And I have patted myself on the back and felt good ever since.

Mr. Clark: Since we have pretty well discussed this question, and there seems little likelihood of disagreement, I move that the discussion be closed, and that we proceed with the next paper, reserving these fifteen minutes for a matter of business which will have to be brought up at this session.

The motion, being seconded by several members, was carried unanimously.

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## HARMONICS OF ELOCUTION.

HENRY M. SOPER.

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Webster defines "Harmonics" as "the doctrine or science of musical sounds." In this paper I have endeavored to use this word in a somewhat different sense, as applied to Elocution. If the next report, that on Terminology, does not indorse me, I will sit corrected.

I would here make the word include a science which treats of the harmonizing of all apparent contradictions in the theories of human expression by means of voice and action. In this use of the term, Harmonics, I would also include the word Harmony. God's whole universe beautifully exemplifies and emphasizes the value of perfect harmony in time and movement, and the myriad spheres are ever singing in perfect rhythm their symphony of unity.

It is intended that man shall follow this divine law, but, alas, through the evil effects of inheritance and environment we find in him much that is discordant, inharmonious, inappropriate, "like sweet bells jangled out of tune." We see great minds in dwarfed and ugly bodies; grand, graceful physiques inclosing a minimum soul; and many bodies afflicted with "the thousand ills that flesh is heir to." We might, therefore, expect from such conditions to see much that is discordant, but unfortunately this lack of harmony is not confined to these abnormal men and women.

Great masses of people in apparently normal conditions of mind and body are also more or less discordant, and when these people have any theories at all as to the true system of expression, such theories are as conflicting as can well be imagined. Indeed, the would-be student of expression, in scanning these discordant systems, may well be reminded of the story of the two doctors called in consultation upon a critical case. Each physician told the patient that if he took the remedy offered by the other, he would

certainly die. The patient wisely took neither remedy, and rapidly recovered.

May it not be well for the members of our profession to heed this suggestion before a justly outraged public arises and exclaims that it will have none of us, or our remedies or theories? I know a druggist who advertises a dozen different kinds of famous spring waters, but fills each bottle from the same barrel and labels it to suit the call of the customer.

A person may apply to certain schools of elocution to-day, and asking, "Do you teach the Smith System of Elocution?" be told, "Oh, yes, certainly." Another applying asks, "Do you teach the Jones System?" "Oh, yes, we teach them all; all systems are ours." Such schools seem to be, metaphorically speaking, reservoirs where every known and unknown system are on draught, ready to be labeled to suit; and one has only to touch a magic spring in order to receive an elocutionary tonic, suited to the minds and whims of all patients, and on the principle of the mind-cure system, all go away thinking that each has received a different dose, especially adapted to his particular taste, needs and desires, unconscious that all are essentially the same stuff. I use the term "stuff" in its most literal sense, for, indeed, it is the worst kind of stuff with which to stuff the minds of the innocent and unwary.

Some schools pride themselves upon teaching, as they claim, nothing but the Delsarte System; but the fact is, they include much from other systems that were in vogue before Delsarte was born, and label it Delsarte, and loudly decry all who honestly say that they teach methods not included in the original Delsarte System. Still others ignore the term Delsarte as meaningless, but at the same time teach many of the principles laid down therein. Many a disciple of Delsarte is ignorant of the terms, "hand prone, supine," etc., and turns the lip in scorn if asked to explain their similarity or difference as related to Delsarte. Such persons are unwilling to show pupils that the so-called gesture of "support" is given with what is known in the English system as "the hand supine," or that the gesture of denial is made with prone hand. Those who teach Delsarte too often are unwilling to admit the harmony that exists between it and the "English system." Others ignore the term, "Quality of voice," and say, "I do not teach it." But if these very persons get desperately angry in ex-

pressing themselves they will use the harsh, discordant tone known in common phrase as "guttural." What matters it then if we label such a tone "guttural" until some better and more fitting term shall be invented ! So in all technical terms used in any and all systems, let us not be afraid to call them by their right names, and to know all the synonyms for these terms.

As the first great essential in the development of the science of the Harmonics of Elocution, let me urge the Committee on Terminology to hasten their work, and prepare a Dictionary of Elocution that shall be as authentic and authoritative in our profession as are dictionaries of law or medicine in their respective lines. Let us cease firing at other systems until we are sure we have something of our own that is truly and radically different from and better than the others, and are able to make it clear to all just what that difference or superiority is.

Human nature is ever the same the world over, and ever will be. All people will ever continue to express the emotions of anger, joy, and sorrow by much the same general style of voice and action, despite all the inventions of the elocutionist. But there is this fact to be considered, that as man advances in culture, civilization, and refinement, he becomes less violent in his voice and action. We to-day send telegraph messages from the moving trains without the battery being connected with the parallel wires along the road. It is a well-established fact that telegraphy between mind and mind at great distances is possible. How much easier, then, must it be for minds in close proximity to be made conscious of the thoughts and feelings of each other without word or act. Hence we look for the highest expression of our art in appropriate reserve of voice or action, but this is only less of the same thing, and not any radical difference in method.

When Burns wrote "Oh, wad some power the giftie gie us, to see oursels as ithers see us," he should have added, "to hear ourselves as others hear us." A great majority of people seem to be absolutely unable to hear or see themselves as others do hear and see them; hence comes much that is inharmonious and in bad taste. A person with frowzled hair, ill-fitting and grotesque dress will lecture before an audience of refined and elegant people about dress reform, correct personal appearance, etc. Another will expatiate upon purity of tone, melody of voice, etc., in a



harsh, nasal quality that at first fills the house, but empties it long before the address closes.

The cause of this defect in human nature we leave for the psychologist to elaborate. We must, however, give more attention to this training of the eye and ear, and to just self-criticism before we can expect harmonious results. This, in fact, is the greatest of all problems that confront the teacher of to-day, and the one from which so many shrink. Why? Because we are all intensely human, and like the archbishop in the *Gil Blas* story, or the Scotch minister in the story of Sandy McDonald's Signal and the Foxes' Tails, we find it hard to accept kindly the pricks of just criticism. And any teacher who ventures to do his whole duty in this direction is liable to do so at the expense of the good will of his best pupil; or perhaps the loss of several pupils who may leave to go to a teacher who is more politic, and deals more liberally in sugar-coated criticism.

It is for our profession to teach the harmonies and proprieties of everyday life. We see so many well-meaning persons forever doing or saying the wrong thing at the wrong time and in the wrong place. Mind and body do not act in unison.

A gallant young man, with hand upraised, was about to throw a stick at an intruding cow in the street, when a charming lady passed; he inadvertently lifted his hat to the cow, and then threw the stick at the lady. Neither the lady nor the animal appreciated his efforts.

The common salutation "How do you do?" is often so inharmoniously given by intelligent, well-meaning people, that we would urge a special practice upon this little sentence with every elocution class. A young man gives a fine rendition of "Cataline's Defiance," and the next moment meets you on the street with a defiant "How do you do?" A young lady gives an excellent impersonation of "Dickens' child-wife Dora," and then greets you with a childish "How do you do?"

Many never modify their style of voice or action to suit different occasions; whether at a funeral or wedding they are ever the same, and unconscious of their inharmonious appearance.

In matters of dress there should be a careful study in blending of colors in harmony with each other, and with the individual. A lady in very costly apparel may be far less pleasing than one in simple garb with color and style suited to the complexion and

figure. The best success of the members of our profession and every other, as well as of those of no profession, depends largely upon the observance of the eternal fitness of things in everyday life. This is true eloquence, true harmony, and should be made the basis of our work.

Again, as to the Harmonics of voice and physical expression, there exist fundamental principles upon which all must agree.

Let us strive for that harmony of mind, heart and soul that will lift us into a higher atmosphere of unselfishness where it shall be our aim to elevate our God-given Art, rather than try to elevate ourselves by trampling upon our fraternal associates and their methods.

Now is it not possible and desirable that the members of this Convention shall clasp glad hands and say, we will henceforth think less of self, more of each other, and still more of our Art, till Harmonics of Elocution shall become more than a mere name; till the world will no longer have cause to say that we do not believe each other, or in what we teach?

One victory toward this longed-for end was gained, when, at its birth, this Association, in spite of much strife about the name, was christened the National Association of Elocutionists. May that name ever stand upon our banners; a beacon star, calling all disciples of this, the noblest earthly art, to that unity of effort which shall finally lift all mankind toward Heaven, which is but another name for true Harmony.

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Moved by Mr. Southwick, That we proceed to select a nominating committee of five members to present the names of candidates suitable for the various offices of the Association. Seconded and carried.

The President ruled that the nominating committee should consist of members altogether outside of the present officers and directors; and that the present officers and directors must not even nominate members of the nominating committee.

The following ladies and gentlemen were nominated for members of the nominating committee: Mr. Henry W. Smith, Mr. Samuel S. Curry, Mr. Geo. B. Hynson, Mrs. Elizabeth R. Walton, Mrs. Emily M. Bishop, Miss M. Helena Zachos, Miss Minee A. Cady, Mrs. Ida Serven, and Mrs. Elizabeth Mansfield Irving.

The nominations were declared closed, and the Association proceeded to ballot for members of the Nominating Committee.

The President appointed as tellers Mr. E. C. Abbott, Miss Alice M. Crocker, and Miss Minnie M. Jones.

After the tellers had retired, the Secretary read the following letter:

*To the National Association of Elocutionists in Convention Assembled, Greeting:*

We, the California Association of Elocutionists, send cordial salutation, and though not personally represented in the National Convention, beg to extend hearty sympathy with its aims and purposes.

The object of our Association being "to maintain the dignity and promote the interests of the profession by uniting the members in closer relationship socially and professionally," we feel that that purpose cannot be advanced more effectively than by coming into touch with the great National Body in spirit, if not in actual presence.

We shall watch with interest the proceedings of the Convention, and applaud every effort made for the advancing of progressive ideas and the cementing of fraternal feeling, to the great end, the best and highest means to the noblest development of human expression.

From its deliberations we hope to receive impulse to better work and higher ideals; and we desire to contribute our appreciation and support to the great work now before the Association.

Praying for all success, harmony and happiness in the Convention, we are fraternally yours,

THE CALIFORNIA ASSOCIATION OF ELOCUTIONISTS,

WM. T. ROSS, *President*,

LOUISE HUMPHREY SMITH, *Secretary*.

It was voted that the Secretary be empowered to send a suitable reply to the above, expressing the thanks and good wishes of the Association; accordingly, the following letter was drafted and mailed in return:

BOSTON, MASS., June 28, 1895.

*To the California Association of Elocutionists, Greeting:*

The National Association of Elocutionists, in convention assembled, accepts with gratitude your cordial salutations, and re-

joices that you are with us in spirit if not in the body. We are pleased to note that the interest aroused at the present meeting has not been equaled before, and that the accessions to our numbers from various sections have been many and most valuable. But for the absence of representatives from your own Association we feel that the Convention would be fully representative. This shows the great and growing interest in the progress of scientific instruction in our art.

May we not hope to see a delegation from California next year at the Detroit meeting?

With cordial congratulations upon the growth of your society and with best wishes for its progress, we are

Most sincerely and fraternally yours,

THE NATIONAL ASSOCIATION OF ELOCUTIONISTS,

F. F. MACKAY, *President*.

THOS. C. TRUEBLOOD, *Secretary*.

Meeting adjourned.

*Wednesday Evening, June 26, 1895.*

Readings by Mr. Chas. Roberts, New York.

(1) "A Prologue," by Oliver Wendell Holmes.

(2) "The Hostage," by Schiller.

(3) "Anx Italiens," by Bulwer-Lytton.

(4)

Recital by Mr. S. H. Clark, Chicago, of "Sohrab and Rustum," by Matthew Arnold.

*Thursday Morning, June 27, 1895.*

Session opened at 10 A. M., President Mackay in the chair. Report of the Committee on Elocution in Colleges was read by the Secretary.

#### REPORT OF COMMITTEE ON COLLEGES.

Your committee, continued from last year, have conducted correspondence with colleges and universities as instructed, and would make the following report: Our circular-letter was sent especially to those who did not respond last year, and we have received a comparatively small number of answers. Following is a digest of data gathered:

##### STATISTICS.

A majority of the schools reporting have no separate depart-

ment of Elocution or Oratory; the work is usually given in connection with other subjects as: Rhetoric, English, Physical Culture, etc. As a rule, few hours are required, but in nearly half of the cases some work is required of all the students. A majority report some kind of entertainment given by the students. A majority of the schools give credit for the work in Elocution equal to that given for other subjects. Just one half give regular examinations as in other studies. Only one school reports any diminution in the work, while several indicate addition or increase.

The college libraries are evidently deficient in the literature of our subject: Precisely one half report the instructor in Elocution as a regular and full professor; less than one half are graduates from technical or professional schools, and still less hold the Bachelor's, Master's, or Doctor's degree. There are almost as many women as men among these professors. A majority are paid a regular salary, which as a rule is about equal to a regular professor's, but a considerable number receive their compensation in some special manner, as in tuition fees. In no reported case is there any endowment for elocution.

#### SUGGESTIONS.

The work is felt to demand "more time," more distinct alliance with "Oratory" and with "Literature." It should be treated more as a "Study." There should be more thorough "Vocal Training." The majority desire to have text-books that shall be more scientific and yet more simple; there is a feeling that many of the treatises are too technical and professional. There is call for good analytic reading-books, and books giving scientific and practical treatment of gesture. A majority would not think it advisable to put any form of Elocution among the requirements for admission to college. All favor, and many urge, extempore speaking as a part of the course. There is practical unanimity in the sentiment that we need more intelligent and cultivated teachers of expression in the secondary schools. Some fault is found with boards of education for not providing for this subject.

There is but feeble response to the query, "How can we arrange courses essentially equivalent in different schools, and how arrange for exchange of credits on such courses?"

Whatever light is suggested is in the direction of Teachers' Associations, and of committees appointed for the purpose.

In addition to the above general showing, your committee would add the following

#### SPECIAL REPORT.

Personal letters were sent to professors and presidents of twelve leading institutions in the East. These were, Boston University, Williams, Amherst, Princeton, Johns Hopkins, Dartmouth, Hamilton, Yale, Harvard, Wesleyan, Colgate and Cornell.

Of these the first seven reported, several adding personal letters. Following is a generalization of the answers of the seven:

#### STATISTICS.

In all Elocution and Oratory are taught in connection with English Literature, Rhetoric or Logic. In most there are but few hours of required "Elocution," but many hours of required speaking in orations, debates, etc.

Prize contests are found efficient in promoting public speaking. All, as far as reported, count Elocution equally with work in other subjects on credit toward degree. Most hold examinations as in other studies; in all but one, the instructor is a regular and full professor. Many professors hold the higher academic degrees. All are men. The salary in each case is equal to, or above, that of other professors; though in only one case is any separate endowment for this department reported.

#### SUGGESTIONS.

We receive among others the following hints:—College work in Elocution and Oratory is suffering from "the failure of professors or instructors to command the situation, and, hence, to secure for this department the same consideration shown to other departments;" there is too much of the dramatic, not enough thought; \* \* \* the physical dominates; \* \* \* there is too much desire to show off the speaker rather than interpret the thought." All would insist upon the culture of extempore speaking.

These college men want more "Oratory" and better "Public Speaking." They want it associated with Rhetoric and Logic, and desire to give it the same treatment as other subjects in the curriculum receive.

The work should be "all on a rhetorical and literary basis. The desideratum is an "efficient communication by spoken language," and educationally the end sought is the "development of the whole mental power of the man as applied to public speaking."

A professor in one of the best schools says, "For mere 'Elocution' we care little." Another says, "I see no reason for combining in association the dramatic and the academic."

From the above quotations it appears that the Elocution which is to commend itself to influential educators must make good its claims by a genuine and thorough alliance with literary and psychological studies, and must show its practicability by developing a manly style of public speech in connection with original composition devoted to the highest purposes of cultured manhood and earnest citizenship.

It may not be impertinent in connection with this report from the colleges to state that many professors would have been glad to attend this convention, had it been held at some more convenient time; in many cases it conflicts with college commencements.

Respectfully submitted, for the committee,

WM. B. CHAMBERLAIN.

Moved by Mr. Geo. B. Hynson, That the report be accepted and placed on file, and that the same be printed in the annual report. Seconded and carried. General discussion of the above report; three-minute speeches.

The discussion of the committee's report then followed:

Mr. S. S. Curry: This report is an admirable one, but there is one or perhaps two little mistakes. First, there is no professor at all at Harvard, or Yale, or Cornell; in this report they say there are as I understand it. The professor in the English department at Harvard is called Professor of Oratory, but he has nothing whatever to do with oratory. This is one of the things which belongs to the title and not to the function. One of the leading professors of literature there was once more or less of an elocutionist; but he has nothing whatever to do with it now. The same I think is true of the other institutions, and if I understand the report there is a little mistake in confusing names

which are given on account of the money given by old Mr. Boylston, from whom Boylston Street is named.

I am afraid that this report is a little more roseate than the cold facts would justify if thoroughly examined.

Still it is a good report, and covers the ground well. Of course, the committee had to take the matter as it stood, and it is a difficult matter for us as elocutionists to know how to approach these great universities. I have been in both of them, Harvard and Yale, for three years, and I know something of the difficulties, and the struggles, and the anxieties, and the disappointments—which, of course, I cannot tell, even to my elocutionary brethren. We have to be as wise as serpents and as harmless as doves in these matters. But above all I would say, when a man is struggling to do his best in one of these institutions, his elocutionary brethren at any rate should give him sympathy and confidence, and not possibly pervert his motives. Let that be done by the enemies of our work, not by ourselves. That by way of a hint.

There are a great many important matters in this connection which will have to be carefully considered before we can put elocution on a proper basis in this country. But the time is coming within the next few years when we may accomplish great results if we only cling together and unitedly support the cause.

Mr. H. W. Smith: I think that a little more careful reading of this report would show that the first seven names given do not include Yale, Harvard, or Cornell; and so their answers were not reported. So, of course, no mistake is made upon that.

Of one of those reported, Williams, I happen to know something; I am very well acquainted there; and if the answer was made this year I think it must be a mistake, because while at Williams, the professor did have a full salary until lately; he has only half a salary now because the chair, which included both the elocution and the English department, has been divided, but only money enough is provided to pay the two professors what the one received before. There is surely a mistake therefore.

Outside of that I have but one word to say. My experience has been very largely with college men, and generally I do not think they have any great amount of respect or care for elocutionary training, and partly because they have found the elocu-



tionary training that they have seen has been but the development of mannerisms in many of the pupils, and has not been calculated to develop the man's ability and leave him free to speak as his capacity ought to make him speak. That idea, however, is passing away very largely now. I do think it is not nearly so noticeable as it was within my remembrance—yes, within the past five years. I do not think that among the college students or among the college graduates that I meet there is the same dislike for elocutionary training that there once was, and I am very glad that there has been a change in methods of teaching; certainly a change so far as the college teaching goes, which leads us to look to the development of the man and his powers of expression, and that simply as a means of making the man a stronger man in the expression of himself.

The President: The President feels it incumbent upon him at this point to say that this report is made by one of our ablest and best men; that heretofore we have found that he has made his report strictly upon information received by letter; and the President is of the opinion that so far as that which is directly reported here is concerned, the report is made up of facts deduced from letters written by very earnest men in behalf of elocution. If there are things outside of that which are within the knowledge of others, they have obtained them probably from sources other than those which our chairman had for obtaining information. The President thinks it is his duty to say this on behalf of the Chairman, who is absent.

Mr. T. C. Trueblood: I confess I am a little disappointed in the report that has been presented, in one particular. We have here named a number of Eastern institutions, while none of the leading Western institutions have been spoken of. I think that many of the advances in educational methods have originated in the West, and that the East is not altogether responsible for them. I mention especially co-education, which began in the West and has rapidly grown in the East, until now some of the oldest institutions are beginning to adopt it. It has been so with elocution. I regret that the time is up and I cannot conclude my remarks.

## PERSPECTIVE IN GESTURE.

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VIRGIL ALONZO PINKLEY.

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In the preparation of this article I have drawn on my imagination for nothing; I have chosen my material from experiences of recent date. As I do not wish to wound or humiliate, in any case, I shall try to treat the subject impersonally.

Visible expression cannot be artistic if the perspective is defective. In a poem of rare beauty of diction, "Birthday Reflections," we find these words: "The far expanse of ocean, with its infinite of stormy water roaring to the heavens." The perspectives as used indicate that the *far* expanse was very *near*, that the *expanse* was impressively *in*-expansive, and that the *infinite* of stormy waters was so extremely *finite* that the waters could not, by any possibility, become very stormy. Were a real sea situated as this perspective suggests, when I say "roaring to the heavens," nothing short of a reversal of the laws of gravitation could save my life; and you would be drowned sooner than I, as the waves would engulf you first. See?

How fortunate that our saying a thing is so, does not, of necessity, make it so! We do not dare to deal with things material so ignorantly or recklessly as with things artistic. If errors in perspective in gesture were as fatal physically as artistically, we would improve in the use of perspective or the ranks of our profession would rapidly become decimated.

You awaken in the night feeling ill. You know that on the mantel is a vial containing the remedy you need. There are other vials there containing deadly poisons. Do you put out your hand and seize what you may, and swallow without regard to quality or amount? Not if you are sane. Yet we put our art-life in equal jeopardy when we attempt to paint a visible picture, knowing nothing of the laws of perspective and of other laws essential to truth in visible expression. We might, by accident, choose in the dark the right vial from the mantel, but it is no more possible to produce by accident a perfect visible picture, than by accident a perfect drawing, or painting, or piece of statuary. The sane man will get a light and choose intelli-

gently the right remedy in the right amount. So will the man sane in matters of art seek the light of knowledge by which he may be led into the portrayal of youth.

To return to the sea. Byron, in his "Apostrophe to the Ocean," says:

"Roll on, thou deep and dark blue ocean, roll!  
Ten thousand fleets sweep over thee in vain!"

Such a sea as my gesture in perspective described, would be sorely taxed in the tossing of a toy ship, instead of being one over which ten thousand fleets shall sweep in vain.

Are these ill perspectives the result of a failure to rightly conceive the true situation? Not always. In proof of this I cite the following from "Rizpah":

"Listen! Upon the night winds, clear and low,  
Come fragments of that song of long ago.  
'Twas thus I sung—a foolish little song!  
Yet babes and mothers love such music well.  
E'en now its cadence soothes my restless brain;  
I think I hear the angels sing it! Who can tell?"

When I asked the reciter whence she conceived the sounds to come, her reply was wholly satisfactory. Her fault had been external, not internal. Her mind's ear had properly located the sounds, but she had used no outward means by which our ears might also rightly locate them. To her mind's eye the sounds were where they should have been, but she did not so employ her outward eye as to carry our minds to the true location. The elocutionist must first see, if he would make others see; but that he does see does not insure his ability to make others see. What he knows is valueless to the world, save as he possesses the power to convey that knowledge to the world. This being true, the public schools and institutions of higher education make a colossal mistake when they devote ten, twelve, fifteen years to the storing of minds with all kinds of knowledge except the knowledge of how to express what is known. An error in perspective in gesture is as offensive to the eye educated in perspective as is an error in perspective in a drawing, a painting, a statue.

When Portia says, as she usually says:

"If to do were as easy as to know what were good to do, chapels had been churches, and poor men's cottages princes' palaces,"

The reason the average eye and ear do not revolt is because the average eye and ear are blind to the defect. If one should see a man coming down the street with a face as much out of the proper proportion to his body as Portia's chapel is to her church, her poor man's cottage to her prince's palace—well; one would feel inclined to seek a cross street, or to retrace his steps, I think. I am facetious only to be most sincerely serious.

Goethe, in his "*Wilhelm Meister*," says: "Should not we, too, go as strictly and ingeniously to work, seeing that we practice an art far more delicate than that of music? Can anything be more shocking than to slur over our rehearsal, and in over-acting to depend on good luck or the capricious chance of the moment?" To this I feel disposed to add—or the ignorance of our listeners. If the general public were familiar with the principles which govern good speaking, a large number of so-called public entertainers would find it necessary to acquaint themselves with those principles, or, quit the platform.

Two of the greatest obstacles to the proper comprehension and application of the laws of perspective in gesture, as they are to artistic elocutionary and oratoric excellence in its every respect, are, first, the fact that those who are grossly ignorant of the subject can command so much money and applause; second—and for this the profession is, itself, largely to blame—that there are so many who are capable of commendable work, yet who permit themselves to be beguiled into bestowing their efforts gratuitously with a recklessness that is wellnigh criminal.

Will you allow me to dwell upon this point briefly? There are in all our centres of population bands of beggars ever on the alert to secure something for nothing. They do not ask the dentist to fill their teeth for nothing, or jewelers to repair their watches gratis; but they do ask the elocutionist to give his service gratuitously. These organizations, doubtless, do this without thinking of how they thus cheapen art by making its possession of little pecuniary value. Love of money may not be the loftiest of loves, but we all know it to be a potent and practical incentive to effort. In the words of Shylock: "You take my house when you do take the prop that doth sustain my house; you take my life when you do take the means whereby I live." And I would add, you take my art when you do take from art

that which enables me to live. Charity itself often falls a victim to this pernicious practice. Said a lady—I use the word lady advisedly: “Why should we go there this evening and pay a dollar to hear them, when we can so often hear them at the College for nothing?” In this instance the proceeds were to go to charity; the performers were well-known artists of Cincinnati. All honor to those who aid the poor, but when any organization, Christian or heathen, asks an artist to work without remuneration, the artist might with propriety ask, “How much will Mr. Millionaire contribute on this occasion?” The price of his admission is the answer. “What is the admission?” Twenty-five cents. The artist, if poor—and he probably is poor—might say: “I’ll subscribe as much; take twenty-five cents from my usual fee. Yes, I’ll be more than generous; I’ll deduct one-half.” Too often one finds his solicitors, in the language of Artemus Ward, ready to say: “We won’t allow you to outdo us in generosity; we’ll throw off the other half.” We may find it necessary to do what musicians have done—establish a union for protection.

In a poem, “Jane Conquest,” we find this description:

“Hemmed in by many a billow,  
With mad and foaming lip,  
A mile from shore,  
Or hardly more,  
She saw a gallant ship,  
Aflame from deck to topmast,  
Aflame from stem to stern!”

The gestures I used, in perspective, represent the ship as being within a stone’s throw or less; or if a mile from shore, the ship would be such a leviathan as the eye of man has not yet seen.

In a little poetic gem, called “Cleon and I,” we read:

“Cleon sees no charm in nature; in a daisy, I.”

If the janitor of this hall had seen me make that gesture, he might feel inclined to bring, and would be justified in so doing, a suit against me for slander—unless it could be proved that where I pointed there was sufficient soil to support a daisy. All the country knows that Boston would not tolerate a janitor who would permit such a condition of affairs to exist.

Here is a quotation from “Ben-Hur:”

“That moment Malluch saw Ben-Hur lean over his Arabs and give

them the reins; out flew the many-folded lash in his hand; over the backs of his steeds it writhed and hissed, and hissed and writhed again and again."

Not a single gesture that I made told the truth. The text says: "Malluch saw Ben-Hur lean forward over his Arabs." My gesture said: I am Ben-Hur leaning over my Arabs. There is a vital difference between the two statements. The text says: "Malluch saw Ben-Hur give his Arabs the reins." My gesture said: I, Ben-Hur, am giving these Arabs, here and now, the reins. If one would miss the truth as much as that in making out his will, it might lead to a wrangle—a very rare thing, you know. The text says: "Over the backs of the startled steeds it writhed and hissed." My gesture says: Over the backs of my startled steeds, here and now, my whip writhes and hisses. Such a discrepancy in the solution of a mathematical problem in an examination at Harvard would reward one with a zero; and the reward would be merited. "On, Altair! On, Rigel! What, Antares! Oho, Aldebaran!" The principal objection to my gestures, respectively, and in every other way, is that they falsified facts. If the text tells the truth, it was Ben-Hur who did this, then and there, not I, as Ben-Hur, here and now.

But, someone may say, it is so much more graphic to represent the scene as taking place now and here. Granted. And if you desire to so represent it, you should so reconstruct the composition (first apologizing to the author and securing his consent) that it will permit such an enactment. "I would rather be right than be President," said a man. With the artist there is no choice. He must be right so far as he sees, or he's not an artist.

Such blunders as those to which your attention has been called abound in the recitation of the "Chariot Race," as one usually hears and sees it delivered. Even though the text should be so altered as to permit the race to be waged within the range of your vision, one is yet only a caller of your attention to that which is now passing before him, in his imagination, and truth again would forbid him to actually hold the reins, would forbid the horses from actually being in this room. Reason after reason could be adduced in proof of the fact that it is utterly impossible for the "Chariot Race" to take place in this room.

Moreover, if it were right to actually hold the reins and have the steeds within reach of our outstretched lash, one must, even then, guard carefully the perspective of the eye. As I used the eye, the Arabs did not look larger than mice.

"Come, cuddle your head on my shoulder, dear," croons the mother in her lullaby. If the child is in her arms, she makes no mistake in perspective; but the reciter, not having the child there, unless thoughtful, will, in all probability cuddle his own elbow, or soothe his own arm.

Two essentials to artistic expression are to think and to do. Not to think impresses me as being at the root of artistic evil. In what high places we frequently find deficient thinking on the theme before us! What a farce are many of our so-called oratorical contests, the participants often appearing to be densely ignorant of the fundamental principles of the art, and the judges apparently being chosen not for their ability to act in that capacity, but because they "fit in the war," or "run a big store." Said the Dean of a university to me: "Our oratorical contest takes place next Friday evening. The judges are Messrs. ———." I suppress the names, but the judges would have been better named Mr. Blank, Mr. Blind and Mr. Deaf, judged by their unfitness to decide as to the merits of an oratorical contest. When I asked the Dean if he thought them competent for such service, he said: "Oh, they have wealth and influence, and that is what the University most needs." I felt that the University stood much in need of something other than wealth and influence. Invitations to such elocutionary and oratorical contests as just described might appropriately be worded thus: "You are invited to attend the massacre, funeral and interment of the Art of Expression."

There are two stages in life at which self-possession is possible and impressive: First, when one is ignorant of his ignorance, and, for that reason, is sublimely self-possessed; secondly, when one knows that he knows. Between the two states lies a great gulf. It is for us to choose which we will.

I have given you but the slightest glimpse of the treasures which my subject embodies, and I feel that what I have so far seen of the subject is but a hint of what it contains. One of the most beneficent results of our convening, from year to year, is, I

believe, our being strengthened along this line, viz., to think, to do, to be.

In conclusion, I would say that the tersest and clearest rule I could hope to offer on the use of perspective in vocal and visible expression is one that Shakespeare caused to fall from the lips of Hamlet: "Suit the action to the word, the word to the action." That was the new elocution in the days of Greece and Rome, the new elocution when written by the immortal Shakespeare, the new elocution of to-day; and its merit would seem to justify its being the new elocution to the end of time.

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#### DRAMATIZATION AS AN AID TO INTERPRETATION.

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MRS. M. D. MANNING.

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Next to the mastery of the fundamental principles in elocution, nothing is so important in the study of our art as the training of the imagination. Teachers of elocution will agree with me that nothing is more difficult and more imperative than to make the student realize that he must have a complete understanding of the theme he is to interpret, and that he must be in complete sympathy with the character he is to delineate. As actor or reader, for the time being, he must *be* the character which he depicts.

There is a great deal in our system of education—superior as it is in many respects—that is mischievously at fault. By the good old-fashioned system pupils actually learned to read, and it was not thought a waste of time to spend at least an hour in reading each school day during the first eight or nine years of school life. The student did not know so much about the *sciences* when he had finished the grammar school as does the student to-day, but he could read at least intelligibly. In my college classes I have had pupils from sixteen to twenty-four years of age who were unable to read a paragraph without mispronouncing several words, missing at least one word in each line. Intelligible reading I seldom hear from young people who first enter the class.



Difficult as it is to correct many of the habits formed through carelessness and to make the student master of the simple technique, it is still *more* difficult to get the student who has some idea of the first principles to interpret intelligently. The reason for this is clear. The first work, the development and control of the voice, is a matter upon which the student can bring his intelligence to bear, but the other, the work of interpretation, depends entirely upon his feelings or emotions. Most of us have been taught since childhood to give supreme attention to all those studies which appeal directly to the reason or to the intellect. The emotional nature is practically uncultivated and the imagination loses its subtler qualities. As a result we have a race of realists and materialists. We shall not have a nation of artists until a great deal of attention is paid to the objects which appeal to the emotional nature. In our departments of English and literature we are just beginning to find out why it is that the average Freshman who attempts to write a story generally falls short of the mark, and does not succeed in transferring his own impressions. He has not learned that words have distinct emotional values, and that there are definite qualities in style which make the reader feel before he reasons, and cause him spiritually to experience the situations which the author has in mind to depict.

Notice the inflections of a child; how perfect they are! how well they express the exact idea! The child, just as the savage or the ignorant man, uses a figure because he *sees* it; because a thought comes to him in that way. So in the matter of selection of words; with a very limited vocabulary he unconsciously uses the language that best expresses his simple ideas. His figures are simple and forceful, and appeal directly to the imagination because they are borrowed from common experience. His tones and his inflections express his feelings perfectly. His imaginations are alert, his feelings are real. But the educated person uses figures sparingly, his language is not the language of imagination; there are few emotional words in his vocabulary. And with this repression of feeling which seems to follow as a result of his education, even the tones of his voice are changed. Instead of sentences full of inflections and exclamations, his educated self-control asserts itself in a cheerless monotone of voice.

In order to read with any feeling one must get back to the child or savage state, and revive the appreciation of that which appeals directly to the imagination—to experiences real or fancied. Intelligent interpretation calls for quick perceptions and acute feelings. To become artists in any sense there must be a re-awakening of the sensibilities.

The work of the reader, to a certain extent, is a work of creative imagination—the giving of visible attributes to an unreality. The reader who does not command immediate and undivided attention is simply boring his hearers. If one careful reading does not reveal the entire and ultimate meaning, then the meaning, so far as the hearer is concerned, is as good as lost. As regards the reader, it may be a matter of confusion of conceptions regarding the idea of the writer, or it may be a matter of inapt and inappropriate voice coloring. Wherever the fault lies one thing is true, it fails in its object.

So the first thing for the reader to do is to understand the entire meaning of his theme, to perceive the reality; and the next thing is to show this reality, to do the mechanical work of interpreting that which he himself feels and understands. If a character is to be delineated it must first be definitely and consistently recognized in the mind. Otherwise the interpretation is vague, indistinct and artificial.

Many different methods for developing the imagination have been suggested. I should say that any means that accomplishes the result is beneficial. In one of the best colleges in this country particular attention is being paid in the department of literature to the various methods of presenting a given theme. The student early learns the value of words considered as factors for expressing feeling, the force of figures in reference to their power to call up definite pictures, and all the devices which are unconsciously used by all writers to appeal most vividly to the imagination of the reader. Any work which serves as a sort of mental, or, if you please, emotional gymnastics, would doubtless answer the purpose. The study of words with reference to their associational, experiential, or poetical qualities, cannot, of course, be carried on to any great extent in this department. There are plans, however, which are more pertinent to the study, and which I know to be valuable. One of these I will mention, and

that is the conversion of the story or poem to another form of literary presentation. It is only possible to speak briefly of this, and, perhaps, the simplest way of explaining the method is by direct example.

Take the story of Eli in that masterly collection of New England stories by Chaplin. As you may all remember the author has given us a glimpse into the life of the simple unpretentious fisherman. There is a careful picture of a court-scene where Eli is a member of the jury to decide upon a bank-robbery case. Eli hangs the jury because he believes the prisoner innocent. In the face of strong circumstantial evidence, and in spite of the arguments brought to bear by his fellow-jurymen, and the contempt which his stubbornness arouses and which his companions do not fail to make him aware of, he refuses to acknowledge the possibility of the prisoner's guilt. It is subsequently learned, just before the jury is dismissed, that the prisoner is innocent, and we find that the man who, for the "sacred sake of the right," has refused to compromise with his conscience, is the hero of the story. In order to clearly understand the situation in all its bearings, and the treatment of the theme in all its possibilities, I ask a student to convert the story, in outline only, into a dramatic monologue. In attempting a dramatic monologue, the first question is: Who shall tell the story? Evidently it must be someone personally interested in the case, one who, at the same time, is manifestly acquainted with all the facts. In the story of Eli there is but one character, who can do this, and that is Eli's wife. If the same story be converted into a drama, new characters would have to be introduced and new scenes suggested, all dealing directly with the main story. (The technical part of the work, that is, the filling out of the various parts, the clothing of the story into suitable language belongs to another line of work, and it is both unnecessary and undesirable that this be done in the class-room. There is no intention on the part of the teacher of elocution of making playwrights or poets, so nothing further is done to the outline of the skeleton drama, poem, or story, as the case may be.)

In considering matter for a drama, and in arranging the outline, it is necessary to understand in a general way its fundamental structure and its limitations and possibilities.

In the opening scenes of every play, the audience must be prepared for the situations to follow, and must anticipate something in regard to the character of the principal actors, and before the close of the first act must be in entire sympathy with the leading character. In the first act then, we may say, there must be a prediction of that which is to be accomplished, a disclosing of the plot itself. And the work of the first act is ended when the first resolution is made, or the first decisive step is taken which shall determine the movement of the plot.

The second act will reveal the means by which this is to be brought about. In the third act appears the climax of the play, the actual accomplishment of the deed predicted and the forecasting of the consequences. The fourth and fifth acts show the working out of the story and reveal the consequences themselves.

“In ‘Hamlet,’ the three important divisions are: The revelation to Hamlet, Hamlet’s disclosure to the king that the secret is known, and the culmination through the king’s efforts to be rid of Hamlet.”

In the dramatic monologue of Count Gismond, we receive a knowledge of the whole situation in the opening scenes. (We should see how the artless and charming heroine unknowingly arouses the jealousies of the two sisters, her cousins; and further in the act we should be made aware of their evident desire to humiliate her. The second act would show the plotting with Gauthier, who is a ready accomplice, either because he is a rejected or an indignant suitor to the heroine and is glad to show his revenge; or who is a suitor for the hand of one of the sisters and is willing to do anything to please her.)

(In the third act then, we see the accusation of Gauthier against the heroine, her public humiliation and her rescue from a trying situation by the hero, Count Gismond. The fourth and fifth acts will show the consequences of the affair, the fate of the sisters, and the winning of the heroine by the Count.)

Almost any piece of literary work that suggests a dramatic situation can be handled in a similar way by the students for the purpose of affording practice.

It is evident that the reader must be conscious of the real beauty of the theme which he handles. He must be in complete sympathy with the characters and must comprehend the situa-

tion involved. But more than that, he must idealize what the author has written, and must even feel the exultation which the author himself felt. If he is conscious of the beauty in only a passive way he cannot fully interpret the story, nor can he supply in his reading the force which he himself does not feel, or which he would not feel if brought face to face with great emotions, the great sufferings and greater spiritual experiences of life.

The monologue ends with the third act, the public accusation of the principal character. The material for the fourth and fifth acts, showing the after-fall of the principal participants, must be supplied, thus affording an excellent opportunity for the exercise of the imaginative faculty.

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It was moved by Mr. F. T. Southwick that the report of the tellers on the ballot for the Nominating Committee be called for. Seconded and carried.

Mr. E. C. Abbott reported that the five persons who had received the highest number of votes, thereby constituting them the Nominating Committee, were as follows: Mr. Henry W. Smith, Mr. George B. Hynson, Mr. Samuel S. Curry, Mrs. Emily M. Bishop, and Mrs. Elizabeth Mansfield Irving.

It was moved by Mr. F. T. Southwick and supported by several members that the Committee on Nominations be requested to report at 7:45 P. M., in order that the election might be held the following (Friday) morning at nine o'clock. Carried.

On motion, the Convention proceeded to the regular order of business.

General discussion of the subject, "The Relation of Statue-posing, Musically-Accompanied Recitations, and Bird-Notes, to the Art of Elocution." Five-minute speeches.

Mr. G. W. Blish: To speak intelligently upon this subject would require that we understand more clearly than we seem to do just what is meant by the word elocution. The discussion the other day seemed to prove that there were as many definitions of that term as there were members present.

Statue-posing; that, according to my understanding, is no part whatever of the art of elocution. Statute-posing as I understand

it, and as I have seen it, is a very pretty thing; we have all the appliances of modern science; we have a few good-looking young ladies to pose and then the lights are thrown upon them. That is very pretty but does not come under the definition of elocution, as I understand the term.

Musically-accompanied recitations would, in my judgment, be very much nearer to it; have a greater art in it. I do not object to proper posing and action. We all believe in that; the action and the word, the word and the action, they must come together; but I was speaking in the abstract of statue-posing without speech.

Musically-accompanied recitations it seems to me should have a place in our art, because it is a branch so to speak of the foundation of the art. We use the speaking-voice; we show action by gesture; and the musically-accompanied recitation is in keeping with all these things.

Bird notes: That depends again on our definition. If by elocution we are to understand vocal manifestation of an idea, I don't know what could be said on that. You might show passion or emotion possibly, if we could understand what you meant; but the only way I suppose would be to imitate, as closely as possible, the sound, and that, perhaps, is one of the embellishments of our art. I do not think that it comes in as part or portion of the genuine art of elocution. These are side issues. They are very pretty, we all agree; and amusing and instructive in various ways.

Mr. G. W. Saunderson: One objection to bird notes is that it is not the expression of a thought; and another point is that although I have heard a good many attempts to represent bird notes they are mostly failures. Perhaps it was my misfortune to be brought up in the country. I have read a good deal about birds that were supposed to be imitated, and I confess that I have never heard what seemed a successful imitation except in the case of the canary. And as a rule when I have heard bird notes, if they were bird notes at all, they were the notes of the canary, no matter what other bird they might be supposed to be representing.

As to statue-posing. I have this objection to it, that, as usually done it is a mere outward action, with no reference to in-

ward feeling. It is simply an attempt at an outward form, and there is a failure to get at the thought of the original artist; and thus it fails in genuineness of expression, and that, it seems to me, is not a desirable thing in connection with elocution.

Musically-accompanied recitations seem to me to take a different place. The art of speech and the art of singing are closely allied; and, historically speaking, public recitation seems to have originated with musically accompanied recitation. The harpers and troubadours of olden times were singers, and frequently recited to musical accompaniment. And in many old writings the word which has been translated speech might just as reasonably have been translated reciting. For that reason it seems to me there is a historical basis for it, and it comes nearer to elocution than do the others.

Mr. S. H. Clark: I have only words of agreement with the last speaker. Where statue-posing is simply an endeavor to conform to a picture which the teacher has in mind; to reproduce by mechanical means a certain attitude upon the platform; then I should say that it had very little educational value. But in the training for pantomimic expression where we are desirous of developing bodily expression, I think there is a place for statue-posing. If you can fill the pupil with the heartbreak of Niobe, and let her get some inspiration from the statue of Niobe, then she will reproduce by somewhat similar posing the emotion of Niobe; to that extent it may be made highly educative. But merely to copy the externals of the statue is bound to be detrimental, at any rate to the pupil.

As to bird notes let me illustrate. William Cullen Bryant has written the story of "The Bob-o-link," and I have heard pupils say that they could not recite "The Bobolink" because they could not "bobolink" all through the poem. They might as well refuse to read Tennyson's Brook because they could not bubble and bubble as the brook does, which I am inclined to think would be difficult. Therefore I think that in poems where the bird is supposed to speak if we simply enter into the blithe and joyous spirit of the bird, we have done far more than if we could imitate the exact notes of the feathered songster.

Regarding musically-accompanied recitations, they have had their place since man first spoke. The chant of the old Greeks

was a musically-accompanied recitation. But when in trying to make a musical accompaniment to our recitation we simply take the tune which the author has mentioned, and for instance, play Annie Laurie whenever we say something about Annie Laurie that is not true art, any more than would be a piano accompaniment which consisted of nothing but the harmonized melody of the song. No; the true musical accompaniment is an atmosphere, a background. It is useless to say this is not the speaker's art or the musician's art. I reply, it is a composite art, and as such is to be criticised. Nearly every great musician has written accompaniments for recitations. When a singer is singing a selection and you play the tune along with the singing, it is very poor art, and when I say: "And the band played Annie Laurie" and the instrument plays Annie Laurie it is not art.

When the accompaniment serves as background or atmosphere for the thought, then, and then only, can we reach the highest possibilities of musically accompanied recitations.

Mr. Chas. Bickford: I am opposed to bird notes for two reasons; first, I cannot produce them myself, and secondly, I do not believe they have any place in elocution.

In regard to musically accompanied recitations I entirely agree with the last speaker; but I think that most commonly the musical accompaniment is used to bolster up the poor reading.

In regard to statue-posing I cannot see why that is not a legitimate part of our profession. We recognize gesture action, pantomime, as a part of our work, and it seems to me that statue-posing, properly directed, may be of very great importance to every student of our art.

Miss Cora M. Wheeler: I beg leave to differ with the last speaker as to musical accompaniments being used to bolster up poor reading. I think it annihilates poor reading, I think it requires the very best of reading. If a voice is harsh or inharmonious, or if the reading is not rhythmic or not sympathetic, all these faults are emphasized by a good musical accompaniment; and, it seems to me that it requires the very best art of the reader to succeed with a musical accompaniment.

Miss Laura E. Aldrich: Quite a number of the speakers have said that statue-posing has some relation to the art of elocution.



In the Latin tongue the word "*loquor*" had reference only to speech through the vocal organs; and therefore it seems to me that elocution as used by us should refer to but three things; expression through the vocal organs; assisted by expression in gesture, and facial expression; and all of those things that accompany vocal expression; but that elocution only includes those subjects in which the voice is used. Therefore I should say that statue-posing would have no relation whatever to elocution

I agree with the lady who has just spoken as to musically accompanied recitations. It requires the very highest form of art. A great many years ago an allegory was given in Cincinnati, and a young lady recited the Marseillaise to the accompaniment of the orchestra. It aroused the most intense enthusiasm; every one enjoyed it; and it was highly artistic and she gave it in perfect rhythm and time, with the music; and yet there was not the slightest sign of singing or chanting about it. It was a pure recitation, but it was an artistic success.

In bird notes I think we might agree with what Mr. Russell said the other day. "You can't tinkle." The birds have not the vocal apparatus of the human being and the human being has not the vocal apparatus of the birds. The parrot kind, form the only exception. And it is impossible for us to produce many of their notes. The only thing we can do is by means of whistling; and that is not done with the vocal organs, because it is impossible to imitate a bird in that way. I think that has no connection with true elocution.

I agree with the gentleman from Chicago when he said that the bird notes have no connection with elocution except as they are suggested by the spirit that is implied through the entire recitation. The poem he speaks of "Robert of Lincoln," is one of our best examples of that.

Mrs. F. H. Carter: When I think of a statue, I think of the cold marble which the art of the sculptor has wrought into a statue, a god or a goddess, and it does not possess life.

But it seems to me that if we would take, instead of statue-posing, the words "interpreting poetic ideals and emotions through the body," then, I think we have something which we all use in preparing our pupils for their elocutionary work, and something which is very necessary to our art. I do not think

there is anything that will cultivate the imagination of the pupil so quickly as to have him endeavor to express emotion without words. That is interpreting emotion through the body without words.

The gentleman from Chicago says that if we look at the statue of Niobe, to imitate it, it is worse than nothing. I agree with that. But suppose we take a pupil who has very little imagination, never had it cultivated in the least, and you say to that pupil give me your idea of mirth, or pleasure, without using any words. That is a drill in interpreting ideas through the body. And that I think properly belongs to this art of elocution.

I agree with all who have spoken in favor of musically-accompanied recitations. They are among the most artistic things that we can do.

The ideas that we gain from a recitation in which the bird notes are imitated are certainly an insult to the birds. I have never heard one in which the birds were not misrepresented.

Mr. F. T. Southwick: I, with the aid of a friend of mine, concocted a musically accompanied recitation. I have never dared to give it myself, with the accompaniment, although I have great faith in it. I believe most thoroughly in a musically accompanied recitation, where, as the gentleman from Chicago has said, the accompanying element is subordinated to the interpretative. The great fault which, as a rule, I have found in musically accompanied recitations is, that the recitation begins to accompany the accompaniment, and we have (illustrating). Personally I cannot see how one could say: "Ye sons—of France—now—wake—to—glory; Hark—what millions," and so forth, following the rhythm of the Marseillaise, and yet be a reciter.

With regard to statue-posing, I have only to say this. We must remember again that we have not yet settled upon definitions. If we mean by elocutionist, an entertainer, we find that a great many entertainers give statue-posing, some most beautifully—and others not so beautifully. I do not think an artist should suffer, any more than we as elocutionists should suffer, simply because some are inartistic in their work. To my mind the art of statue-posing, as I have seen it exemplified, is an art related to, but not synonymous with elocution. Its value to us

as trainers in pantomime is very great. I know of no better means for educating a class of ten or twenty young ladies, and teaching them what is meant by all the mechanical elements that go to make up perfection in pantomimic work than statue-posing.

With regard to one side of the work, I used to criticise statue-posing because, as a rule, in statue-posing facial expression is neglected. I am not sure but what that is a good thing, because I think the tendency with so many of us is to overdo facial expression when presenting serious work. In classic recitation, which is to be suggestive, there is great temptation to become Gothic, or Romantic, if one may use the names of some other schools of art, and to be somewhat out of harmony therefore with our particular object. That is why I find statue-posing as preliminary work or preparatory work for elocution exceedingly valuable; but I do not mean, when speaking of it as secondary to elocution, that I do not consider it of primary importance in its own sphere. A statue-poser may not necessarily be a great elocutionist, and yet in his own art be exceedingly interesting.

In regard to bird notes we are told that they may be suggestive as well as imitative. One may suggest a bird note, I don't know—it may be a nondescript—but I have heard Miss Sybil Sanderson do some very excellent work in that department.

Mrs. Anna Baright Curry: The whole subject seems to resolve itself in a personal judgment as to what is art. Fine art is clearly defined in its proper place. We can all find out what it is. It requires the predominance of the spiritual and mental over the physical and representative elements. Anything to be fine art must have those elements in that relation.

There may be arts which are not quite fine, and yet they may be very pleasing. We all know that what is called "programme music" is more entertaining to the masses of the people, uncultivated in music, than the classic forms of that art, and these forms, musically-accompanied recitations, statue-posing, bird note work, may go into this category of "programme music." They may have their places; they may be enjoyable to those who enjoy them; but they cannot claim, according to the accepted definitions of fine art, any place in that category.

Now as to the musical accompaniments separately. Music is

an art; vocal expression is an art; and Sidney Lanier, in his lectures at Johns Hopkins University said, that the art of speech tunes was to be an art of the future, and that the art of speech tune was as definite and distinct an art to the ear that can understand it as that of music. Arts may be combined for the sake of variety, and external combinations may be made that shall be pleasing to those who do not grasp the depth of either one of the arts; but to musicians—and musicians generally understand their art more thoroughly than we as elocutionists understand our art—to musicians the combination of speech and music is decidedly disagreeable. They test us, in regard to taste, on that one point. I have heard musicians at once pass judgment on a reader as having good taste or poor taste by observing whether they used a combination of music and reading.

(At this point the President called Vice-President Phillips to the chair. Next in order was a paper on "A Neglected Trinity.")

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### A NEGLECTED TRINITY.

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F. TOWNSEND SOUTHWICK.

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When your committee asked me to read a paper before you on "Idealism *versus* Realism," I felt a decided reluctance to accept the task. In the first place, a half hour seemed inadequate to the proper treatment of so broad a subject; in the second place, it seemed to me that, as a practical teacher addressing practical teachers, I could be of more use by presenting for discussion a concrete phase of our work. Still, as one cannot without presumption venture to ignore altogether the judgment of the powers that control the programme, I present in this essay a sort of compromise between conscience and complaisance, in a suggestion for a simple and practical solution of a few of our problems. I offer this as a suggestion only, not as a dogma; neither as a key to the universe, nor even as a complete theory

of expression, but as a sort of finger-post, pointing to a path that we are in danger of losing.

There are two views of the function of the School of Expression or Oratory; one, that it is to train people to speak well; the other, that in addition to this, it is to broaden in every possible way the æsthetic side of our nature; to emphasize those elements of culture which the college neglects and the technical school ignores. The former is the public's conception of our mission, and, I may add, that which was generally accepted by teachers of elocution a generation ago; the latter and broader view is that of the more progressive of the younger school of elocutionists. It received its first and strongest impulse from the teachings of Delsarte, and latterly has been reinforced by the influence of modern pedagogical theories.

Much of the confusion that has arisen in our debates has come from not exactly defining our place and purpose as a body and the scope and value of the educational movement of which we are a part. It is certain that we have forever left behind us the narrow limits of mere speech training; but, on the other hand, in the desire to identify ourselves with modern movements in art and education, we should not lose sight of our mission, which is *to teach someone to say something to somebody*. This is what we are expected to do, and what we can never afford to ignore. If we do this well, all other things will in due time be added to us; if we neglect this for fascinating metaphysical theories and barren formulas, we shall soon come to be regarded as unpractical dreamers, if not charlatans. This is a danger far more imminent than many of us suppose. Not long ago, one zealous disciple of an eminent teacher said to me, "I know I am far from artistic, but if I could only live up to So-and-So's philosophy," etc., etc. A pupil of another well-known school writes to a former teacher, "I have evidently made a mistake and got into a theological seminary."

Now, whatever laudable motives be behind such teaching, to take the money of a pupil who comes to you hungry for definite instruction in a special branch of learning and then substitute half-baked theories concerning things-in-general, is not only a fraud on the individual, but tends to undermine the whole profession and to destroy all its influence for good in its own sphere.

The philosopher Emerson it was who advised us each to "hitch his wagon to a star," but that did not mean that we were to exchange those useful vehicles for gas-bags and go ballooning off into circumambient ether in search of the unknowable, the impossible, and the unnecessary. With the hope of helping to get our cart back into its rut, I venture to call your attention to the trinity, or, if you prefer the word, tri-unity, which my preface has so long neglected.

I refer to that very common-place trio whose acquaintance most of us made, I fancy, long before we heard of Delaarte: "the first person speaking," "the second person spoken to," and "the third person spoken of." In my business as a teacher, I have obtained better practical results from the permutations of these factors than from all the "magic squares," "accords of nine," and like short cuts to perfection put together. How the first person affects the second person or is affected by him, and how both are affected by the third person, that is the problem of *science* of expression. What means will best enable the first person to properly affect the second person is the problem of the *art* of expression. This may seem far from soul-inspiring beside such Delphic utterances as that "Art is the idealization of the Real and the realization of the Ideal," or that "We swim in an ocean of Truth," with the inference that we have only to open our mouths to swallow some of it or possibly drown; but it has one advantage over these, in that it holds us down to our business, which is to enable the speaker (first person) to convey an impression about something (third person) to someone else (second person).

But, you will say, this is very trite and common-place. Yes, but because it is trite and common-place we are prone to ignore it, and to soar into the illimitable vast and unknown, returning to earth with grand ideas concerning the Cosmos, perhaps, but with anything but clear notions of how to use our voices to the best advantage, or how to interpret a given selection so that, if inspiration fails us, we can at least be sure that our expression is grammatically correct.

Take, for example, the Law of Form. We are generally taught that curves are Mental, straight lines are Vital. Nevertheless, we find that in Didactic expression, which is typically

mental, both voice and action take straight lines, while Love, which belongs to the physical quite as much as to the mental nature, tends to curves. In endeavoring to reconcile such discrepancies, we become involved in a mesh of fine-spun distinctions, bewildering not merely to the tyro, but to the teacher himself.

I am told that the favorite way of escape of one authority when confronted with such a dilemma was to look wise and say, "This is mystic, and only to be comprehended when you have penetrated the Arcanum." A simpler method is to say boldly, "This is unpractical," and try for a better solution.

Whether this that I offer will withstand criticism or not, it is at least comprehensible, or seems so to me.

A knowledge of a few fundamentals, like the law of attraction and repulsion and some observation of nature, are all that are essential to it. For instance, that a straight line is the shortest distance between two points is easier of demonstration than Man's microcosmic relations to an ineffable mystery, and settles the question regarding didactic expression at once. Logical or didactic speaking has for its object the simplest presentation of a bare fact from "me" to "you," and is concerned principally with relations between these. Hence the voice should and does move from the speaker to the auditor in a straight line, that is, it is aimed or projected directly at the auditor. (Example, "Columbus discovered America.") But you have noticed that at one point, at least, there has been a deflection from the straight line, thus: Columbus discovered America. Just as the astronomer deduces from the eccentricity of the orbit of a star the existence of a hitherto undiscovered companion, so we may safely conclude that some outside influence accounts for this variation in our melody. Of course, you have anticipated the solution: the "third person spoken of" is responsible. Notice, also, that the degree of divergence will be proportionate to the importance or "weight" of this object. Its direction will depend on more complex relationships, which we cannot now discuss.

Action and reaction are equal. The law holds in the mental as in the physical world, and as a result of its operation, we should expect to find that an emphatic upward movement of the

voice is followed by an opposite movement to a corresponding pitch below the normal line of melody, or keynote of the phrase.

Columbus      Discovered      America.

I will walk with you if you wish me to.

This freer and more melodious speech belongs to the Conversational style. It is possible when the tension of our straight line is relaxed, when the direct road being a matter of secondary importance, the objects along the road exercise a stronger attraction relatively. So the voice proceeds "by forthrights and meanders" whither it will, or, at least, so far as its tether of melodic range will permit.

The same laws of relation govern form in action. For instance, my present gesture proceeds from me to you. It says, "I give to" or "impose upon" or "project towards you this thought." According to the emphasis of the point of departure, as Delsarte taught, is the strength of manifestation of the "first person"; according to the emphasis of the concluding element is manifested the importance of the "second person." Now (illustrate), my gesture includes the "third person," or object. It says, "Let us (you and me) go there," or "Look at this," or again (illustrate), "*I command you to go there.*"

When logic predominates, or when the transitions are to be clearly defined, we have straight lines, angles, accurate adjustments; where the connection is smooth, we have curves; when there is greater complexity of relation, we have spirals.

Inflection and stress further exemplify this principle. Initial stress or inflection emphasizes the speaker, the personal element; the median stress dwells on attributes or objects and their effects; while final stress or inflection accentuates the sense of projection, or of relation to the person spoken to. We find another illustration in the instinctive selection of verbal expressions. Notice the sense of latent power that lurks behind the terse Yankee "Git!" the explosive force of "Get out!" Now listen



to the mother's "Run away," with its affectionate and soothing curves, and the subordination of the speaker shown in the tender appeal of the final inflections that dwell on the vanishing elements "n" and "ae." Now observe the effeminate effect of "Go away!" where the intention is manifest, but the sense of power to enforce the command is absent, because initial attack is wanting.

Had I time, I might endeavor to show how these relations govern expression in description and modify the expression of emotion; but I must omit many intermediate steps if I am to touch upon the broader question of Realism *versus* Idealism, which I take to be that of literal as opposed to suggestive expression. There is a theory that the sole duty of the artist is to reproduce literally the phenomena of expression. In fear, he must start back as if he really saw the object; in grief, he must shed, or seem to shed, real tears, etc. This is, in one sense of the word, Realism, and should succeed just in proportion as it follows nature. But why, then, does it so frequently fail, and fail, too, when the genuine feeling, or its simulation, is strongest? It fails because it neglects to take into sufficient consideration the second member of our trinity—the audience. For it is not enough to reproduce any or all the symptoms of a given emotion. The great essential is to arouse in your audience the right reflex of that emotion. The actor must show "virtue her *own* feature," not his; "scorn her *own* image." In other words, he must create an illusion, not necessarily a reality. A given symptom of emotion, in itself absolutely true to nature, will not always arouse in the audience the corresponding feeling. A red nose and what are accurately, if inelegantly, termed the "sniffles," are in ninety-nine cases out of a hundred the accompaniments of real grief. Yet, seen on the stage, they always provoke mirth. Here Realism defeats itself. Again, the artist must select typical expressions; that is, those that appeal to the experience of mankind in general; and as we have seen, must reject even such typical expressions as tend to excite a revulsion of feeling. In a word, the artist must have Ideal—Selective-expression. In a deep sense, I believe this to be Realism; that is, Realism that goes to the roots of feeling, that keeps a just balance between the subjective, personal elements, and the ob-

jective relationships we have touched upon. Such a view necessarily antagonizes the theory that to read or act artistically it is only necessary to free all channels and then surrender one's self to inspiration. I believe it should raise our conception of dramatic art intellectually. Such a view calls for profounder analysis, more accurate psychology, closer observation of nature, and, finally, greater self-control.

The complexity of the reciter's relations to subject and audience requires a nicer adjustment of artistic means than either oratory or acting alone. Especially is this true of descriptive narration, where the reader is both orator and actor. Here, again, much depends on the relation of speaker to audience.

There is a kind of imitative description which, superficially real, is truly far from realistic. (Illustrate.) Prof. Fulton, in his admirable paper before the New York meeting, treated this sort of imitation as it deserved, and I can add nothing to what he said. But it is well to remember that, even in serious reading, imitation is perfectly legitimate when rightly used. The prevalent fault is that imitators mistake a part for the whole. The action of drawing a dagger may be made effective or ludicrous, according to the wealth or poverty of emotion with which we clothe it. Generally speaking, this emotional element, predominance of No. 1, not merely clothes, but to some extent transforms the literal action, and then it becomes, as we say, suggestion, rather than imitation. But if the speaker's mood or temperament tends to identify itself with the object or action described, the expression will retain a great deal of literalness. Especially is this true when the narrator lives over again the events of his past life.

The strongest of all presentations, emotionally at least, is that in which the speaker no longer describes the object, but depicts the effect of the object upon himself. When the speaker has so strengthened the bond of sympathy between himself and his audience that they see with his eyes and their emotions vibrate in unison with his, then descriptive expression becomes not merely unnecessary, but destructive of the *rapport* existing between them, for by implying a different point of view, it destroys the illusion of identity of relation which has been so carefully built up. When speaker and audience are at one, the speaker has

only to seem to see or feel; he has only to present the effect of the object, to create the identical effect upon his audience. This is said to be the secret of the wonderful illusions produced by Eastern necromancers, and something of this same hypnotic influence is certainly exercised by great speakers.

One should not forget, however, that such effects are not possible at the beginning of an entertainment; a consideration which may be of value in determining the arrangement of a program, as well as the selection of artistic means for the interpretation of a given number.

In closing, I wish again to repeat that I have not attempted to present or even touch upon many phases of our work.

The conditions of emotional development, indeed all of what we may call the subjective side, I have purposely ignored. The necessity for personal culture has been ably upheld in our meetings. The chief lack has been attention to details and methods of imparting knowledge. We need, besides, as our President has often urged, a theory of Expression that avoids on the one side the empiricism of the old school, and, on the other hand, the transcendentalism which pervades too much of modern teaching. In my own work, I have been forced to choose between what Walker termed "base imitation" and some such every-day method of explanation as I have instanced to-day.

I will not pretend that I shall feel no regret if my theories are overthrown in the arena of discussion; but I shall bear defeat with a degree of equanimity, if it results in the establishment of something that is at once more scientific and no less simple.

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Discussion opened by W. B. Tripp, Boston:

I wish to speak in terms of the highest appreciation of the general trend of Mr. Southwick's paper. Most of his points are admirable.

Let me take up the first point which suggested itself to my mind. The comment on the methods of to-day, conforming to the pedagogic and educational ideas of to-day. I agree with that, but I must take exception to one statement made by the speaker, that in aiming to follow these methods, we sometimes lose the point of our work, which was to teach someone to say something

to somebody. Now it seems to me that if we do follow these educational methods, which have been adopted in other lines of work, consistently and thoroughly, we shall not lose that point.

What is the purpose of all art? What is the purpose of all education, unless it be to teach someone—perhaps not to say something—but at least to express something to somebody. Our failure to identify ourselves with modern educational methods will certainly lead us to the fault which he has so admirably pointed out in the “neglected Trinity.”

I have been somewhat surprised, I must confess, to hear some rise in this convention and state that they followed no method; believed in no method. I cannot see why that should lead to beneficial results. All other lines of education, all other arts, all other sciences have their methods, and why should not the science of expression? For it is a science, we all agree.

Very often those who do not realize the value of method, are apt to take something from one place, something from another, and make a kind of hash of the whole thing, and thus the pupils get hold of one thing here and one thing there; and there being no coherency, they really get hold of nothing at all.

Perhaps one point might be suggested in this connection, that if we teach pupils to think and act for themselves, we may lose the pupils. For instance, a pupil comes to me with a selection which he desires to give; I take him and simply coach him in that selection. But he has learned nothing. He has simply copied me. He has learned not to think for himself, whereas our whole mission as teachers is to make the pupils think and act rightly for themselves. This brings up that question of imitation about which so much has been said. What do we mean by imitation? Is imitation the servile copying of a definite thing; or is it trying to induce a certain line of thought in the mind of the student similar to the line of thought which is in our own mind? If the pupil comes to me to learn a certain selection, do I give him this gesture or that, this tone or that, to copy? No, I try to put before his mind an object which will bring that result; and if I do not succeed in that, he has gained nothing from me; even though he may have imitated my tones, my gestures, my facial expression, remarkably well. He will have to come back to me for the next piece, and the next, and per-

haps that is the reason I train him in that way. But after all, is not that a rather short sighted policy? If I teach the pupil to think and act for himself along certain definite lines, will he not certainly bring other pupils and not leave himself?

Now as regards this neglected Trinity. There have been six trinities by actual count mentioned in this convention since we assembled; and now we have a new one, the seventh; and undoubtedly one of great importance to us all—this teaching someone to say something to somebody. But are these things not identical; are they not a unity? There is the point. Can you separate one from the others? If I have a student in expression can I separate any one of that three from the others and be faithful to my mission as a teacher? I feel that I cannot.

Mr. E. C. Abbott: The last sentence of the speaker suggests the thought that we have a trinity in unity. You cannot divide a man into three natures, moral, vital and emotional, absolutely. What we want is a working theory of Delsarte. We do accept his trinity; we do accept his nine laws. But what we want is a trinity in unity. Everything to-day tends toward the unification of forces. Heat and light and electricity are one. The development and training of the person himself, his mind, his spirit, his body, is the important thing for the elocutionist. We have in our work pantomime; we have the voice; we have the thought. Man is not only a trinity, he is a unity; and if we can control his mind, if we can quicken his imagination; we can develop the man along the lines given by Delsarte—because I never believed that Delsarte tried to divide a man into parts, but he wanted to get the potential force of our entire being.

I agree thoroughly with the essayist that teaching someone to say something to somebody, is the prime work of the elocutionist.

Mrs. Anna Baright Curry: When I heard the remark that we should look for what is practical in every line of work and teaching, it occurred to me that that word "practical" is understood differently by each one of us; and what is practical to you may not be practical to me; and what is practical to me may not be practical to someone else; what is practical for the grown man may not be practical for the child of six years; and what is practical for the child of six years may not be practical for the infant of six months.

Secondly, there must be something more than the merely practical if we are to succeed. There must be some principle that we may all unite in. As human beings we have life; and there are facts of life, and principles of life that are common to us all, and if we can get at those principles, and understand their relations, it seems to me that we get at something that is practical in the very highest sense; and practical to every individual, no matter whether he be six weeks, six years, sixteen or sixty.

Mr. Chas. Bickford: I do not wish to be classed as one who believes in the nine laws of Delsarte, and that is my only reason for saying a word just now.

While I approve of the trinity to an extent, I do not believe that the nine species that Delsarte pretends to produce by the combination of the three genuses are possible. It is a delusion. You cannot take three elements and unite them and produce nine species. You may unite any two of them; and you have three species, and you may unite all three and you have a fourth; but you cannot have more, unless you carry your genus into your species and call that a species; and that is equivalent as I have often said, to saying you have three kinds of bread, white bread, brown bread, and bread.

Now I believe in the three states of man; and I believe in educating and cultivating those three states of men, mental, vital and emotional. But Delsarte bases his three elements upon the theory advocated by the old systems of phrenology. It was not original with him. He was a man who was wedded to his religious belief, and he must have a trinity. He wished to make the whole of God's beautiful world to be dominated by the Roman belief, and he took the phrenological idea that was first brought before the public by Dr. Franz Gall, of Vienna; but he found mental, moral, emotional and vital. He eliminated the emotional as he thought he must have a trinity. But a few years ago the Delsartians discovered that the finer nature of man, the emotions, pathos, the soul, was not represented in the Delsarte trinity, so we have now eliminated the moral and put in its place the emotional.

Mr. Robert I. Fulton: It seems that Mr. Southwick's trinity is not the only one that has been neglected; but it is another phase of this matter that we are now discussing.

The paper referred to a formulation that I made at the New York Convention, and I wish to state that I have gained further light since that time. I hope to gain light every day and year that I live,—and I think we can make a formulation that we can all follow, and can also apply to the question of musically-accompanied recitations, bird-notes, and statue-posing; and it is this: Whenever the dramatic intent of the language supersedes the mere description, although it may be couched in the language of description, you must give the action that portrays that dramatic intent; but if the descriptive feature is predominant, then you must not give dramatic or impersonative gestures. Mr. Clark has kindly worded this idea for me, “dramatic identification,” and it is a valuable corollary to the main proposition which I offered in New York.

And this is exactly the principle which should guide us in the matter of bird-notes, musically-accompanied recitations and statue-posing. If it is more important to represent the bird than the mentality of the poem which you are reciting, then I would like to hear you whistle; if it is more important to give the general meaning and sentiment of the poem and the bird-notes are merely incidental, then don't let me hear you whistle. That is the principle.

About a year ago I heard Mr. Clifford Harrison's readings in London. Mr. Harrison gives musically-accompanied recitations, and he not only recites, but plays the music himself at the same time; but I found myself wishing quite often that he would either stop reading and play, or stop playing and read. If it is more important to give the music than the recitation, don't recite; you see the point.

Mr. Wm. B. Chamberlain, of Chicago, author of the next paper, on the “Rhetoric of Vocal Expression,” was absent. In accordance with the action of the Board of Directors regarding absentees, his paper was not read, but was ordered to be published in the report.

## RHETORIC OF VOCAL EXPRESSION.

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W. B. CHAMBERLAIN.

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The title of this paper ought not to require any justification. The term "rhetoric" is, however, much misunderstood and somewhat abused. The word is often treated as if it were derived from the Greek *rheo*, "to flow." It seems more accurate to derive it from *ero*, an irregular form of the verb for "*speak*." Certainly the Greeks and the Romans used both it and its derivatives in reference primarily to the art of speech. With this view agrees the second definition given by Webster: "the science of oratory; the art of speaking with propriety, elegance and force." Granting that in a later usage the term has come to denote primarily the science and art of *written* composition rather than of oral discourse, it is still evident that its original use has a real and vitally important significance, as indicating that the whole process of communication of thought, which was conceived as normally employing the voice as medium or instrument, recognized the activity of the *speaking* mind as original, creative. It was the highest office to which a citizen might aspire, the climax of public honor and personal power. If the modern use of the word "rhetoric" has been degraded so that it may now be understood to mean a dribbling dilettante criticism of the minutiae and externals of writing, with no basis but that of unreasoning traditionalism, then it becomes the privilege of its professors and students to restore the earlier and nobler meaning, even as we seek to redeem the intrinsically good word "elocution" from its alleged, and perhaps actual, thralldom in the domain of declamatory piece-speaking and ill-digested aestheticism. We have waked up to the realization of the fact that "elocution" and "eloquence" are simply two forms of the same word, one denoting the process and the other the result of the highest act possible to man in the flesh, the revealing of personality by "speaking out;" the manifestation and the transmission of intelligence, conviction, enthusiasm, and the pressure of a dominating will-power by



which the soul of a man becomes a power upon the lives of his fellows. On the same principles we are compelled to respect the claim of the same great art of communication when presented to us under any other name or aspect. As we have already seen, "elocution," "oratory," and "rhetoric," originally were, and actually are, the *same in essence*. If our later classifications seem to separate them, and especially if we are led under any misapprehension to conceive them as foreign or hostile to one another, then it is time to see what relation each holds to the others and what each in turn may contribute to the one common aim and end. In this paper, therefore, it is proposed to inquire: What are some of the fundamental principles of rhetoric regarded as the science and art of the written communication of thought, and what are some natural applications and corollaries of these principles as appearing in oral communication of thought.

It is at once conceded that the order of inquiry is the reverse of the strictly natural; for all thought in communication is naturally first oral, then written. Nevertheless there may be value in this method of approach to the subject, inasmuch as the literary formulations of the science have through their more objective nature and their capability of preservation and criticism from generation to generation, received an amount of studious attention, which, indeed, belongs as naturally to oral communication, but which on account of the evanescent nature of speech and its subjective, personal relations, largely eludes scientific grasp and detailed examination.

What then are some of the fundamental principles of thought-communication in writing, and how are they paralleled in the processes of thought-communication by voice, and in the preparatory studies which may reveal the philosophy and develop the technique of speech?

The grand divisions of rhetoric are: Invention and Style. The order in which they are here named is the order in which they should always be studied for writing or for speech.

1. "Invention" cannot be called strictly a creative act, nor does it always indicate or pre-suppose a high degree of what is properly called "originality." It simply means the individual *formulation* of thought, or the combination and adaptation of

materials. The originality, the individuality, the independence of the thought is measured by the freedom with which the writer or speaker assimilates and employs the material needed *for his purpose*. Just here, by the way, is the first analogy we would indicate between writing and speaking. Both alike require the free and original assimilation and application of common materials, which become the individual property of the communicating mind by virtue of their special adaptations and uses.

But the special analogies which we desire to draw will appear more fully upon a glance at the recognized forms of literary composition. In prose we have description, narration, exposition, argumentation, persuasion, and personation or dramatism; and in poetry the epic, the lyric and the dramatic. A glance at the leading characteristics of each form with a suggestion of the corresponding property in oral communication, is all we have room to attempt in this direction.

By the general consent of rhetoricians, description is placed first among the forms of prose, the others following in the order above named; nor is this order an artificial one. There is good psychology in the arrangement. The mind, like the eye, first sees single objects, which form pictures or images upon the mind's retina, the imagination, and which, in the first instance, are not connected or related to one another. In the matter of delivery there is the same primal importance to be attached to this image-making power, and for the same reason,—because this is an elemental and absolutely essential process. The different features of literary description, as dealing with physical images or character delineations, as regarding the point of view, which regulates the amount and nature of the detail, all these, as any teacher will immediately see, have their exact counterparts in the elements of descriptive gesture and picturesque tone. And it can scarcely be called analogy. The reason for descriptive writing of a certain style will precisely constitute the reason for the same kind of descriptive action or intonation. Each justifies and corroborates the other.

Narration is a step higher in the realm of rationality, because it gives not merely images, but their *relations*. Narration shows an event, an outcome. One condition or action, as portrayed in

a single image, results or eventuates in another, and this in a third, and so on to a climax of results. It is this tracing of the invisible forces moving through the things that are seen which gives a higher satisfaction to the rational powers, and places the narrative distinctly above the descriptive as a literary form. Precisely so in delivery. Good story telling implies a higher grasp upon all materials used than does mere picturing, and every practical teacher of elocution has found that he has touched a fuller chord in the pupil's mind when he has shown him how to tell a story well. There is a fuller use of discrimination and reasoning; there is more connection, progress and cumulation of effect.

Exposition is a large step further in the same direction, inasmuch as this is concerned almost wholly with the tracing of forces and laws in the abstract, which in narration are given more in the concrete. Exposition thus exceeds narration by being both more metaphysical and more abstract. Correspondingly the vocal interpretation of expository matter requires a discerning use of propositional qualities in the utterance, which mark a much more mature stage in the student's progress. Now will appear a certain openness, breadth and fulness of tone, which symbolize the greater reach of generalizing or conceptual thought. There will be also the sharpness of definitive propositionality, with its more discriminative intonation, symbolizing the discerning and reasoning action of the mind. The qualities of picturesqueness required in the earlier stages will still be present, but now more distinctly rationalized, since image and scene are not now presented to be received or enjoyed in themselves, but as concretely illustrating a principle or truth, which has been conceived. There will be, therefore, a large suggestiveness, revealing itself by such symptoms as well-measured elliptical pauses, and intonation suggesting comparison and contrast, and mental amplification. There will be needed, also, an increased power of personal projection, the subtle power of genial sympathy and dominating will. This increased personal power is demanded by the increased difficulty of conveying the abstract and the general; few are the speakers who succeed in this most important department of oratory.

Argumentation differs from exposition chiefly in this, that

while exposition fulfills its office by showing what a notion or a proposition is in itself, argumentation, on the other hand, has for its proper object the maintaining of some thought or proposition as against a contradictory proposition, expressed or implied. Thus there is in argumentation a personal element which is wholly wanting in simple exposition. Argumentation proper assumes one individual mind meeting an antagonistic mind, and seeking to overcome the resistance by rebuttal and by proof. What properties of delivery, then, does argumentation especially require? Clear, distinct enunciation and logical grouping, inasmuch as plainness is absolutely requisite to discussion; definitive propositional tone, which is indicative, specifying, particularizing, analytic, pointed; fulness and comprehensiveness of tone, typifying the breadth of generalization; personal frankness and openness of manner, as symbolizing the candid spirit in which discussion should be conducted; animation and vivacity, expressing the interest in the debate; warmth of tone-color as indicating generosity in the treatment of one's opponent; positiveness and wide reach in the slides of the voice as indicating definiteness of conception and incisiveness of thinking; volume of tone, measuring the speaker's summarizing power and personal weight; irresistible pressure or "stress" of tone, the image of the debater's conviction and determination to insist upon the reception of his conclusions. How often do we hear a thoroughly satisfactory delivery of a discussion? Debate is a most popular form of composition, yet does one ever find a really artistic product in its delivery? Such art could surely never be secured without large grasp of the psychological and literary conditions of discussion, which the rhetoric of the subject must give us.

Persuasion stands at the very pinnacle of human communication. It uses all other forms for definite effect upon the minds addressed. There is an impact of soul upon soul, life kindling life, will moving will. All the earlier and simpler forms of discourse may be conceived in some sense as coming to a man from without; persuasion comes into him, moves him from within. In its delivery persuasion must have both an emotional uplift and a volitional pressure. It is super-normal. It involves an expansion and elevation, a broadening and intensifying of all emotions that are natural and wholesome. Its bodily expression

will be an expansion and fuller activity of the entire frame. Its tone will be deep and full, suggesting the heartiness and earnestness of the experience. The whole man must reveal personal uplift and generous but irresistible domination. Persuasion is the most glorious office of the public speaker. To it all the trained powers of mind and body must contribute their full quota. One who has felt in himself or in another the thrill of genuine oratory, in this its climacteric moment, must realize that mere formal elocution, vital and indispensable as it is, would be utterly helpless without the broader and deeper study of the thought, which is included in what we here call the "rhetoric" of the subject.

Personation, or prosaic dramatism, we may briefly say, gives us the realization of a fact or truth in personal experience. The literary and psychological study of the situation is necessary in order to save the dramatic rendering from mere school-boy colloquy.

A moment's glance at the forms of poetry will show us that the distinguishing element in them all is the song-form and the song-feeling; and this is in its very nature vocal. The epic is a story in song; the psychological conditions necessary for good narration are to be supplemented by the music of the verse. The lyric gives personal experience in the language of song. Dramatic poetry but sings the personal relations and idealizes the intensity of the passion belonging to the personal realization of the situation of the plot.

All these literary forms simply indicate methods of *thought*, and each has its counterpart in vocal expression, which is but the representation of thought in the great nature-languages, action and tone. Indeed the impulse to so convey thought in these different ways through speech is the very soul of expression.

Oratory is simply the manifestation of this impulse and purpose in its natural, original order; and good reading or recitation reproduces the particular form of mental activity in the reverse order. In all these forms the expressional paraphrase is most useful as a literary and psychological preparation for rendering. Such paraphrase supplements a mere literary analysis by adding personal relations of speaker and hearer, and sug-

gesting mental expansion and comment. The expressional paraphrase thus brings out to the reader's consciousness for this preparatory moment, such thought-processes as he would have experienced had he actually created the literature itself. Indeed the genuine expressional paraphrase is a virtual recreation of the thought.

II. The second grand division of rhetoric is called "Style." It may be considered the technique of written expression. All its principles are perhaps reducible to these three things: Clearness, Beauty and Force. All have been condensed by Herbert Spencer into the simple idea of economy of attention. Each of the three which I have chosen as reasonable condensation of all principles, may be seen to have its close analogies in principles of vocal interpretation. This will appear not only by agreement or correlation, but as growing out of the very condition of mind in the speaker, and meeting the same demands in the mind of the listener or reader.

1. Clearness. The exact and definite perception of the thought in any form of literature depends not only on the nicety of word-choosing, but also, and especially, on the accuracy of structure in phrase and sentence, and upon the relations of the different parts in the sentence. It will be seen at once that the analogous elements in delivery or rendition are *clearness* of ENUNCIATION and *rationality of grouping*. The way in which the different words are brought together, forming elements or units of attention according to the grammatical and logical properties of the sentence, measuring the accuracy of the reader's interpretation. Practically we all know how a difficult passage of literature may often be cleared up by simply reading it aloud with intelligent grouping and inflection. Then, too, the broader relations of thought, as expressed in more involved or complex sentences, will require the application of grouping and inflection in the broader use of melodies, showing relations of completeness and incompleteness, of antithesis, balance and climax; all these, whether revealed on the page or in the voice, are essentially literary and psychological qualities, and are all subject to the laws of rhetoric.

2. Beauty. Here we may have mere euphony, which is of course a matter of ear and voice, or we may have the finer prop-

erty of suggestiveness and symbolism in sound. This from a literary point of view is called "onomatopœia," which is assuredly a literary quality. When appearing in vocal rendering it is popularly called "sympathetic tone" or "expressive reading." But whether literary or vocal, if rightly apprehended, it has its roots in the *same poetic faculty* and is in either case equally artistic.

3. "Force" often practically means "clearness"—an intellectual property. In so far as force stands for energizing impact of will upon will, it depends upon the choice of such words and the use of such arrangement and structure as shall through the suggestion of sound or movement represent the particular kind of impulse or pressure through which the speaker seeks to move the listener.

The commonly accepted forms of "stress" will readily be seen to furnish the various moulds for the shaping of the correspondent forms of verbal expression, so that we may say, rhetoric grows out of speech rather than speech out of rhetoric, in this matter of energy of utterance. The mere hint is sufficient to call to mind the abrupt, sudden, impulsive words which make up our vocabulary used almost exclusively in passages marked by the "initial stress;" the more prolonged, firmly held, insistent words, which measure the cumulative power of a self-controlled will, as shown in the "final stress;" the encouraging, ennobling, swelling phrases, with enlargement and fulness, which measure the power of uplifting energy marked by the "median stress;" and the monotonous fulness and stateliness of the passages which we seek to interpret by the "thorough stress."

For this audience it would be "bringing coals to Newcastle" to illustrate in detail all the points here mentioned. The conclusion insisted upon is simply this; that out of the conception of the thought, whether in the mind of the original composer or that of the artistic re-creator, there grew by the *same law* the speech-form, symbolizing the thought-form, and the literary-form, which is but the conventional sign of the speech-form. But, inasmuch as a literary form acquires by its very nature permanence and tangibility, as a record of both expression and thought, we do well to return to that record as a basis of comparison, corroboration and guidance. Oral rhetoric does, indeed, far transcend

written; but both have one source. It is the thinking, feeling, willing mind in the process of communicating its action to other minds. In this view we find corroboration for the philosophic basis of the technique of expression on its mental side, in which, as I believe, nearly or quite all the thoughtful elocutionists of our day are essentially agreed.

It was moved by Mr. T. C. Trueblood that Mr. George W. Saunderson, of the University of Wisconsin, who had been appointed to discuss Mr. Chamberlain's paper, be given this opportunity to present his views on the subject. The motion was seconded by several members and carried.

Mr. George W. Saunderson, of Madison, Wis., then addressed the Convention.

Mr. George W. Saunderson: I learned that Mr. Chamberlain was not to be here and that his paper was not to be given, and therefore ceased to think about the subject, until my attention was called to it a few moments ago; and therefore my thought upon the subject is not thoroughly formulated, and cannot be a discussion of Mr. Chamberlain's paper. However my own experience in teaching has been largely along the line of what might be called "The Rhetoric of Elocution." As a result of the condition of my work, I have taught rhetoric, elocution and oratory; and the rhetoric work was required work. The elocutionary work was elective, and therefore all my elocutionary students had rhetoric. As the time was limited, I got in the habit of carrying over the principles which I had taught them in rhetoric to the elocution; and I had a very simple basis; two things—principles and practice—to make them see the application of the principles of rhetoric to the use of the voice, to the vocal expression of thought, instead of the written expression of thought; and in doing that among the things perhaps that I depended upon most was Herbert Spencer's principle of the "economy of attention," the principle of unity, and the principle of variety. Then take up the word, the sentence, the paragraph, and so on. I carry through all this study the general principles of rhetoric; and to make this a little more practical I will give you a little more fully my method of work, for you will understand that I am simply giving you the result of my own practice and experience. The question of the paragraph for instance. I know that it is gen-



erally laid down by writers on the subject that the paragraph is purely a matter of the printed page; but you must all have found that the paragraph is just as truly an element of oratory, an element of speech, as of the printed page. Prof. James, professor of Psychology at Harvard, says that the natural method of the ordinary human mind is to move along to a thought; to take up the single thought, and to eddy about that; and then to move along to another thought and eddy about that, and so on, and you find the basis for the paragraph in that. The paragraphs then must be separated from each other by some means which will call the attention of the audience to the fact that you have turned from one phase of thought to another more or less different phase of thought; to a little different treatment of the same subject, it may be, or to an entirely different subject, or one more or less connected with it.

The paragraph is the unit of the discourse; a whole in itself of a kind; and each paragraph requires a climax, perhaps—requires that the ideas shall be grouped around the central idea. I take up the question of thought analysis at that point, and ask the student what is the principal thought of the paragraph; where in the paragraph is that thought expressed, and what is the relation of every part of the paragraph to the principal thought and to every other part; and I try to make the student see that paragraph as a whole, and then bring out the parts of that whole in their relation to that principal thought. By doing that I find that I get quicker thought results, and of course you doubtless realize that in the colleges we have to work very largely for oratorical results. We are not working so much for dramatic results, not so much for the reading of poetry even, but for results which shall be shown in oratorical work; and I have found that by teaching in this way—and this is but a very meagre outline of the way in which I take it up—the student makes the most rapid progress in the direction desired.

I also take up the relation of the paragraph to the whole selection, and show the paragraph as a part of the whole selection, as I show the sentence as a part of the paragraph.

I then take up the sentence, and take it up in the same way. What is the principal thought of the sentence; what are the subordinate thoughts; what are their relations to each other and to

the principal thought; and then ask how can you make that relation most clearly understood and felt by the listener. That drives the principle right home. You make the listeners understand it and feel it as you do.

The Secretary announced that the Board of Directors had decided to submit to the Convention the following amendment to the by-laws:

No paper shall be read before the Convention of the National Association of Elocutionists except by the author of the same, and no essay shall be published in the official report of the Association except such as has been read by the author at the Convention, the proceedings of which constitute the report of said Convention.

But this by-law shall not be construed so as to prevent the reading and publishing of the essay of any distinguished scientist or literateur who may be invited by the Literary Committee to prepare an essay for the Association. The Literary Committee shall be accountable to the Board of Directors for all such invitations.

It was moved by Mr. F. F. Mackay and seconded by Mr. F. T. Southwick that the article just read be incorporated in the by-laws of the Association. Carried.

It was moved by Mr. S. H. Clark and seconded by Mr. V. A. Pinkley that the papers prepared for the Convention by those who were not present to read them be printed in the annual report of its proceedings.

The point of order was raised as to the necessity of such a motion. After considerable discussion the presiding officer, Vice-President Phillips, ruled that the motion was in order. As no appeal was made from his decision, the motion was put to the Convention and declared unanimously carried.

THURSDAY EVENING, JUNE 27, 1895.

The Convention was called to order by the President at 7:45 P. M., to hear the report of the Nominating Committee.

The Chairman of the Committee, Mr. H. W. Smith, presented the following list of nominations; for

President, William B. Chamberlain, Chicago.

First Vice-President, Geo. R. Phillips, New York.

Second Vice-President, Mrs. Edna Chaffee-Noble, Detroit.

Secretary, Thomas C. Trueblood, Ann Arbor, Mich.

Treasurer, E. Livingston Barbour, New Brunswick, N. J.

For the seven Directors the Committee submitted eleven names without any preference in order except in the case of the first: Mr. F. F. Mackay, New York; Mr. J. W. Churchill, Andover, Mass; Miss Minnie M. Jones, Philadelphia; Mr. S. H. Clark, Chicago; Mrs. Loraine Immen, Grand Rapids, Mich.; Mr. Robert I. Fulton, Delaware, O.; Miss Emma A. Greely, Boston; Mr. F. Townsend Southwick, New York; Mrs. M. D. Manning, Lincoln, Neb.; Mr. J. S. Gaylord, Boston; Mrs. Elizabeth R. Walton, Washington, D. C.

The Convention then adjourned until 9 A. M., Friday, June 28, the hour appointed for the election of officers.

EIGHT O'CLOCK, P. M., THURSDAY, JUNE 27.

Recital by Mr. J. J. Hayes, Cambridge, Mass.: "Twelfth Night," by Shakespeare.

FRIDAY MORNING, JUNE 28, 1895.

Session convened at 9 A. M., the hour appointed for the election of officers. President Mackay in the chair.

It was moved and supported that Mr. S. S. Curry act as Judge of Election. Carried.

Moved and seconded that Miss Laura E. Aldrich and Miss Alice C. Decker act as tellers. Carried.

The Judge of Election then took charge of the Convention and the balloting proceeded.

It was moved by Mr. Geo. R. Phillips and seconded by Mr. S. H. Clark that the Secretary be directed to cast the ballot of the Convention for Mr. Wm. B. Chamberlain for President.

After considerable discussion the motion was put to the Convention and declared lost.

On motion it was decided to vote first for the officers and afterwards for the new members of the Board of Directors.

Mr. Soper then stated: The question has arisen as to whether Prof. Chamberlain will serve if elected; and secondly why he is not here. I should like to answer these two queries. In the first place, I live in Chicago and know Prof. Chamberlain very

well; and I know that it was a combination of unavoidable circumstances which prevented his being with us at this meeting, and it was a great grief and disappointment to him that he could not come. He has attended every other Convention except the first. Furthermore, he is a very modest man, and he has not lifted a finger or laid a wire to get this nomination; and I furthermore know that if elected he will gratefully and gracefully accept.

The Convention proceeded to ballot.

In answer to inquires the Judge decided that, in case of Mr. Chamberlain's election, the person receiving the eighth place in the ballot for Directors should be declared the choice of the Association to fill the unexpired term of Mr. Chamberlain.

The Judge also declared that when those present had voted the polls would be closed and no further vote would be taken, whereupon it was moved by Mr. R. I. Fulton and seconded by Mr. F. F. Mackay that all members who should come into the hall between the hours of nine and ten A. M. be allowed to vote. Carried.

On motion of Mr. H. W. Smith it was decided to hear the report of the tellers at 1 P. M.

The Judge of Elections then said: I thank you, ladies and gentlemen, for this honor; and for the honor of being a member of the Nominating Committee; and for that Committee I wish to say that they were actuated by no selfish motives and in no case did they permit personal preferences to sway them in their nominations; but in each case they selected men and women who they believed would best represent our profession and forward the work that we have in hand. Having finished my duties I now resign in favor of our honored President.

The regular order of exercises was then resumed.

## THE FUNCTION OF TECHNIQUE IN EXPRESSION.

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GEORGE LANSING RAYMOND.

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If the grandest deed in life be to give one's life for others, the grandest field for usefulness opens where good soil is waiting for the seed of one's experience. The invitation sent me by your committee to read a paper on "The Function of Technique in Expression"—or "in Elocution," as it was then worded, was almost as tempting to my capacities for garrulity as would be a question about warfare to a veteran of Waterloo. General Sherman used to say that war was hell. No soldier thinks it heavenly; and to none of us who have fought the good fight of teaching, does the occupation suggest either the largeness or the rest of that adjective. Most of our lives have been spent in doing very small things in a very wearying way, scattering, like a farmer, the winnowings of straw in exceedingly barren-looking furrows, and hoping that Providence would do something with them. But Providence seems mainly bent upon doing something with ourselves, usually measuring out the degree of our success, like that of the great Teacher, by the degree of our self-denial. Whoever is to lead others to high standards must have reached them first himself. If so, he is likely to be tempted by the devil from the top of a moderately high mountain. After an outlook and a draught from the spring that is there, it is not easy to go back to the marshes—sometimes, too, in the valley of humiliation—and wait, and point, and draw, and shove till lazy feet have jumped the ditches.

This is not the sort of occupation which, when we entered upon our work, many of us expected, or any of us desired. The inexperienced conception of a professorship like ours is more likely to be that of a man spending all his time in enlarging the range of Demosthenes and Shakespeare by his own commentaries, blowing their dead phrases to a glow with the breath of his own inflections, and starring their every climax with the rays of his own gestures; above all, exhibiting his familiarity with the very gods themselves, by pointing the end of every criticism with

a rocket bursting into a temporary rivalry of Venus and Jupiter and Saturn and the whole galaxy of the empyrean.

As a fact, however, no boy was ever more cramped and smothered, while playing dumb orator, than some of us have been, spending so much of our lives, as we have, almost literally kneeling behind those who, but for us, would have had little more influence in the world than the dumb and the halt,—and with what result? Not infrequently, a comic result; for this is a world of incongruities. The born genius, to whom we have been conscious of offering a few hardly-needed suggestions, may thankfully attribute all his success to our efforts. But the man whom we have literally created from the diaphragm up, breathing into his lungs for the first time the real breath of life, is not seldom inclined to resent the impious insinuation that to any influence less than that of divinity could be attributed what he has become. Gratitude is a spring whose flow is measured, not by that which falls upon it from without, but by that which is already stored in the depths within.

So it happens, as already intimated, that most of us recall the experiences of life as do soldiers. Talk of the flush of victory! There has been hardly any of that; not much, even, of dress parade; but, day in and day out, an endless drudgery of drill. This is so because we have been teachers, especially because we have been teachers of art, and for excellence in every art, as well as in that of warfare, preliminary drill is indispensable. As applied to most arts, this statement would not be disputed. No one expects to become proficient in playing instrumental music until after having associated certain keys of a certain instrument with certain notes in a printed staff, and having done this and passed from one key to another so many times that the whole process, both of mind and hand, has become automatic. Nor does anyone expect to become a painter until after a corresponding amount of practice in imitating visible effects with brush or pencil. But tell men that the same principle holds good in elocution, and many of them demur. They know that, while few finger instruments or paint pictures, even in an elementary way, every man, in a certain way, speaks and gestures; that he does each by nature, and they argue that he can attain perfection in it through doing, as the Puritans used to say of the Universalists, merely as nature prompts.

■“Don't study elocution,” was the advice to his students of a theological professor whom I knew; “be natural.” He, himself, was a better man than some of his brethren. He had evidently practiced what he preached. It had become natural for him to put his watch inside his lips while lecturing—not to cultivate his voice, as Demosthenes did with his pebbles; not to show his faith in Providence like a glass-chewing dervish; not even to swallow the glass and become a howling dervish; but because nature had made him, through a sort of chronic lockjaw, as incapable of opening his teeth to let a watch go in as to let words come out. His mistake was the common one of supposing a distinction to exist between the natural and the artistic. When technique is mastered, and its results become automatic, they, themselves, though not those of nature in its primary sense, become those of a second or acquired nature; and, in this condition, the highest compliment possible for them, as well as the highest tribute to their success, is given when they are termed natural. But it is difficult for some minds to recognize this fact. I have myself served on committees to award oratorical prizes in colleges other than my own, when my colleagues have advocated distributing the honors among those whose gestures and tones thrust most apparently upon attention, the fact that each had been carefully studied; in other words, among those whose study had not been sufficient to conceal art and to attain that naturalness to acquire which alone study is of any use.

But if the result must be natural, why, it may be asked, must it be produced by art? Because, when a man turns from conversation to public address, he has departed from the conditions of nature; and unless he have that rare artistic temperament which enables exceptional minds to recognize instinctively the new relationships and proportionments, each to each, of the elementary elements of expression, he cannot restore these conditions except as he acquires skill through following the directions of some instructor who has such a temperament.

Successfully changing private speech into public speech involves much the same process as turning a bug into a beetle through the use of a microscope. If you merely put one edge of the glass over his head, or tail, or wing, this appears too large

for the rest of his body. Only when you hold your microscope so as to magnify every part of him alike is the result natural. When a man begins to talk in public, he necessarily departs from the conditions of nature by using a louder and higher tone and more breath. As a result, he feels a tendency, at the end of every long sentence, to lessen his force, lower his pitch, and cease to vocalize all his breath. But if he yield to this tendency, which now, as you notice, has, in the changed conditions, become what, in one sense, may be termed natural, he produces, as in what is called the ministerial tone, a series of intonations entirely different from those which, in a far more important sense, can be termed natural; for, in natural conversation, the last word of a sentence, even if passing into a downward inflection, involves, as a rule, the use of high pitch, loud force, and no change in the amount of breath expended. Possibly, too, a veteran in the service may be excused for adding here, as a suggestion to the younger instructors present, that perhaps the hardest thing to do in teaching elocution, as well as that which contributes most to whatever success one may attain, is connected with keeping at one's pupils until they have succeeded in keeping up pitch, force and volume until the sentence is completed. Nothing, certainly, can forever break up a ministerial tone so well as cultivating in them a habit of doing this.

But before conversation can be turned into acceptable public address, other changes have to be made. When the general pitch is relatively higher and the force louder, the pauses and inflections have to be relatively longer; in fact, as has been intimated, every element of delivery has to be proportionately magnified. So with the movements of the body. Because the arms must be given a slower and wider sweep, and the hands and whole frame held longer in single positions, few, however graceful by nature, can gesture gracefully; except as a result of an artistic temperament, or of skill acquired from the instructions of another who has one. As for voice building, the impossibility of overcoming, without continued practice, wrong methods of breathing, vocalizing or articulating is so universally acknowledged that the subject needs no mention here.

That which does need mention, that for which, as I recog-



nize, I have been asked to prepare this paper, is connected with an answer to the question, "How can the necessary instruction in elocution best be given." To this question let it be said, first of all, that there can be no unvarying answer. Successful methods of instruction are usually determined largely by the idiosyncrasies and circumstances of individual instructors. One man can deal with large classes; another only with pupils in private. One feels that he must start with voice-building, another with intonation and gesture. A man able to teach at all ought to be able to decide upon his own course. Often only in the degree in which he is left free to do this, is it possible for him to infuse into his work that which is frequently the most important element of success, namely, his own individuality. But, while there is no uniform answer to the question proposed, there are two general aims to which it seems that the training of the student should be directed: First, to a mastery, one by one, of the elements of elocutionary form; and, secondly, to a theoretical comprehension of the significance represented in the use of each phase of form.

In attaining these ends, my own circumstances obliged me to adapt my methods to the fact that elocution in both the institutions with which I was connected was a study required of all. The department, therefore, had to be judged by the way in which it succeeded in reaching all, and be judged, too, in accordance with the severest possible test, a test which, if applied to other departments, would have necessitated holding all examinations in public. Prof. Corson, in his admirable work on the "Aims of Literary Study," makes a remark to the effect that in our colleges, those with natural aptitudes for elocution are selected to appear before commencement audiences, and that the results are attributed not to nature but to the instruction received. During all but the first half year in which I taught at Williams College, every senior and junior, without exception, was obliged to speak at evening exercises open not only to the whole college, but also to the whole town. The valedictory at commencement was invariably given to the first man in the order of scholarship, and the fifteen or twenty others who spoke with him received their appointments for no other reason than that they followed him in the same order. When I took charge at Prince-

ton, there was a law, which remained in force up to the time when my illness obliged me to be absent from the college, requiring speaking before the college and the public from all the seniors, unless excused by the faculty. On commencement day about eighteen appeared, all of them selected from the higher scholars, one of whom, however, was particularly selected, on account of proficiency in oratory as valedictorian. But once, for three successive years, the man entitled to the highest honor for scholarship, i. e., the Latin salutatory, was chosen to deliver the valedictory, in case he preferred to do so; and before several commencements, upon my recommendation, the privilege of speaking was made optional with every man in the order of scholarship from the head of the class down to the last needed in order to fill out the requisite number. Thus, as you notice, the reputation of the department had to depend upon the average appearance of a large number of students, and because scholarship mainly determined who these should be, the instruction had to be conducted in such a way that, as a rule, the same diligence that secured high rank in other departments would secure it in oratory.

Again, as I was responsible for the oratory of all the students in college, numbering, at one time, almost six hundred, the circumstances obliged me to adapt my methods to the necessity of economizing time. At one period, in Williams College, I had charge not only of elocution, but also of all the rhetoric, including English Literature and Æsthetics. At Princeton, I always had the rhetoric of public address, and, as professor of Oratory and Æsthetic Criticism, was always desirous of finding time for lectures on the latter subject. It was necessary, therefore, for me to do as much as possible with the students assembled in classes. But how can one give instruction in manner to collective bodies of students, without interfering with their individuality of manner? Evidently only by confining class instruction, if possible, to certain features in which the manner of all, notwithstanding differences in other regards, must be alike. But are there such features? Why not? I, at least, think that there are. There are certain methods of using the lungs, tongue and palate which are invariably the same in all persons when speaking properly. There are certain methods of emphasizing

by means of pauses, inflections and force which all orators, whenever they are holding the attention of their audiences, no matter how different may be their general styles, invariably employ; and there are certain methods of moving elbows, wrists and fingers, the slightest deviation from which invariably causes a gesture to seem awkward. These methods, therefore, I thought that I could separate from others, and safely teach to students collectively.

To show the practical application of these conclusions, voice-building, with which many teachers rightly begin their instruction, I never attempted with the freshmen. The voices of some of them were not sufficiently settled for the practice necessary; and, besides this, many could not perceive the importance of it or be interested in it. But all were prepared to find some interest and profit in the study of intonation and gesture. Nor even when I began upon voice-building, as I did in the sophomore year, could I accomplish much by at first taking the whole class together. After a single lecture, explaining breathing-movements, I found my best course was to appoint an hour when, once or twice a week, students could come to me for a minute or two, and receive, each for himself, certain exercises adapted to his individual requirements, which he was expected to practice till the next appointment. After personal instruction had thus insured right methods of making the elementary movements of breathing, vocalizing and articulating, but not before this, as it seemed to me, the class were prepared for concerted exercises, for which, sometimes in connection with lectures on other subjects, I met them once or twice a week, during the junior and senior years.

Exactly the reverse of this order of instruction was adopted in teaching intonation and gesture. These subjects were begun in the freshman year, and with bodies of students collected in classes, the instruction, in accordance with what has been said, being confined to the methods invariably employed by all persons when speaking properly. I found that these methods were violated not only on account of the disproportionate use of some elements of emphasis as compared with others, to which reference has been made already, but also on account of unconscious imitation, as when a country lad came echoing the ministerial tones of his pastor. I found, too, that mistakes arising from both causes

could be corrected, to an extent, by conscious imitation of right methods.

With the double purpose, therefore, of keeping out of college false methods, which, if introduced, might be imitated, and of cultivating true methods, which it would do less harm to have imitated, weekly exercises were begun with the freshmen. Once or twice the whole class met together, then they separated into divisions numbering, when studying inflections, from fifty to twenty, and, when studying gesture, from twenty-five to twelve. Lectures were given on the substance of certain material in my "*Orator's Manual*," which they were told to review and to learn. One exercise each was devoted to the general principles of emphasis, to time and to force, and about three exercises each to inflections, to gesture and to miscellaneous reading. In connection with this, at some time in every exercise the students were asked to repeat, sentence by sentence, after me a certain declamation in the "*Orator's Manual*," printed with which are indications for pauses, inflections, force and gesture. Every time this declamation was repeated, the attention of the student was directed to something different; during the lecture on pauses, for instance, to the pauses, and during the lecture on inflections to the inflections. Yet, every time, I myself used all of what I have termed the essential and unvarying elements of vocal, and, after we came to gesture, of visible emphasis. The lectures were intended to explain the significance of the emphasis demanded. This particular mode of practice was intended to train the students for that which, at the beginning, was, for half of them, a physical impossibility, namely, to embody the emphasis in the form. As applied to the use of the voice, the conception was that the essential and unvarying elements of delivery, such as pauses and inflections, especially downward ones started in connection with sustained force at high pitch, had to be learned through repetition precisely as is the case with a tune in music. When it came to gestures, after explaining their significance and general methods of formation, I spent two or three exercises in walking from man to man, pulling into shape elbows, wrists and fingers, while showing exactly how to produce about a dozen movements, which, in my opinion, include all that are necessary—not for acting but for oratory. Then, to accustom the stu-

dent to make easy transitions from one gesture to another, and to do this while speaking, I had the class follow me, sentence by sentence, while I added gestures to the declamation already repeated so many times before.

Now, cautioning you to bear in mind that all the methods of instruction adopted have not yet been mentioned, let me direct attention to one or two additional considerations with reference to those already described. One consideration is that half the freshmen of a college do not naturally take enough interest in a subject of this kind to practice any exercises whatever outside of a recitation room. Therefore, in order to teach them anything at all, I was obliged to make them practice inside of it. Another consideration is that attention can be best confined to tones and gestures, and to these alone, when exemplified by the application of them to a single declamation easily memorized, and, therefore, requiring no effort to recall it. A third consideration has reference to objections sometimes urged against the method of practice described. Underlying all of these, is the general statement that it necessitates imitation. But what of that? Every method of expression necessitates imitation. Man is an imitative being. Children imitate the tones and gestures of their parents; and all grown people of the same countries—Irishmen, Scotchmen, Englishmen—imitate those of one another. So do all speakers in the same college. What is it but carrying out the dictates of common-sense for an instructor to avail himself of this fact by taking steps to turn the imitative tendency into right directions?

But imitation, it is said, cultivates methods of delivery not characteristic of the speaker himself, and, therefore, destitute of individuality. This objection, if it can be proved, is certainly valid. But can it be proved with reference to the methods just described? If concerted practice be confined, as has been explained, to effects which every successful speaker produces in the same way, what harm can be done by causing all one's pupils to produce them in the same way? What these effects are has already been indicated; but the truth of what has been said of them can, perhaps, be clearly apprehended only as they are contrasted with other effects which there should be no endeavor to cause pupils to produce in the same way. These other effects

are those directly dependent upon individual temperaments and tendencies. For instance, there is the rhythm of the tones, and, sometimes, the reach of the gestures, as determined by the rate of the movement. Notice, however, that as applied even to this, it is possible, in class exercises, to repeat the same declamation both in slow and in fast time, and thus to show the student how, while words and gestures continue similarly related, their general efforts, absolutely considered, may be different, and to show him, too, how the rate of delivery should be determined by his own individual constitution and interpretation. As a result, some of those trained in the same class, because naturally phlegmatic, will speak slowly, and others, because naturally nervous, will speak rapidly.

Again, there is the melody of the movement, as determined by the intonations not of emphatic but of unemphatic words. Melody, as determined by the former, can usually be shown to follow a fixed law, one manifestation of it meaning one thing, and another meaning another thing. Therefore, it can be taught to students collectively. But melody, as determined by unemphatic passages, can, without misrepresenting the sense, differ in persons of different temperaments, or from different localities, as in the accent of an Irishman as contrasted with that of a Yankee. Therefore, in my opinion, any class practice of this unemphatic melody is hazardous. Indeed, even to private pupils, it is often best taught when it is not taught. In directing attention to it at all, there is always some danger of tampering with individuality of effect, which is nowhere more clearly differentiated than in these unemphatic passages. But, besides this, to cause the student to think of them in any way has a tendency to cause him to make them emphatic, which is precisely what they ought not to be. Their relation to what is emphatic, especially to the emphatic words, seems best preserved when they are treated more as a flag is when attached to a staff. Wave the staff in the right way, and the waves of the flag will take care of themselves. It is mainly a disregard of this simple principle that causes the artificial effects undoubtedly produced by some of the older systems, noticeably by that of Mandeville. So I think that in nineteen cases out of twenty, perhaps, melody on unemphatic passages can be

left to take care of itself; and even with the twentieth man I myself should try to cultivate flexibility by a general course in voice-building, before venturing upon anything else.

What has just been said furnishes a partial answer to a still more serious objection sometimes urged against any practice that is even in the slightest degree imitative. This is that it tends to produce an unintelligent effect, i. e., to make delivery determined by certain requirements of form irrespective of it as an expression of thought and feeling. There is no apprehension on my part that any who have ever been pupils of mine, or who are acquainted with my "Orator's Manual," or with the tendency which that book, when first published, introduced into the teaching of elocution, will suppose this objection to be applicable to methods as actually practiced by myself. But they may suppose it to involve a theoretical deviation from their own straight, if not narrow, principle. Let us consider the question for a little from this view-point. My theory is, that, in the degree in which any essential characteristic of delivery is defective, there is not a movement of the elbow, wrist or fingers, of the lungs, larynx, palate or tongue, which can be freed from defect except as a result of automatic action acquired through a slow and laborious practice of exercises, every feature of which has been accurately described by the instructor and put into execution by the pupil; for no matter how rapid or how slight a gesture or a tone may be, the eye or the ear will be sure to detect and feel any defect whatever in its expressional quality.

The carrying to its logical conclusion of this conception is what I conceive to be the application to elocution of the requirements of technique. Against this latter as necessitated in elocution, the objections urged are precisely the same as those urged against it as necessitated in any art. For this reason, they would better be answered, perhaps, in a general rather than in a specific way. Misunderstanding of the relations of technique to expression, and consequent suspicion of it, is common in our own country. I sometimes think that it is constitutional with us. Certainly no race manifests such possibilities in this direction as does the Anglo-Saxon. Many of us have apparently become so accustomed to see a form used to express a mental condition diametrically the opposite of that which it should express, that we,

have ceased to recognize any necessity of having the one correlated to the other. Is there any other race among whom an ideal hero is a man like Rochester in "*Jane Eyre*," Bertie in "*The Henrietta*," or the "Disagreeable Man" in "*Ships that Pass in the Night*,"—a man whose exterior exactly misrepresents his interior? Is it a wonder, either, that this nonconformity of the ideal to the real in actual life should influence conceptions of art? An Italian or a Frenchman with a voice naturally melodious, a frame naturally graceful, and both naturally flexible, seems to believe instinctively that the form of expression should be, and can be, conformed to that which is behind it; and he never thinks of appearing in public until he has studied sufficiently to secure this result. But an Englishman or an American who, as a rule, has by nature either an inarticulate drawl or a nasal twang, and an awkwardness not only unthinking but unthinkable, he, forsooth, must hold a theory that any study of elocutionary technique is unnecessary.

The truth is that art-theories, like religious creeds, are framed not so much for the purpose of adjusting conditions to the demands of truth, as of advocating the conditions, whether of truth or falsehood, which the framers recognize to be their own. The majority of us would rather keep all the world below us than, by pointing to a level higher than our own, risk having someone discovered there who, instead of ourselves, has attained it. Accordingly, it is common with the English to think that if one has only something to express, he need not trouble himself about the form of expression. So, when they wish to express heartiness of welcome, they imitate the action of men shaking hands with ladies holding up heavy trains on their arms—actions necessarily suggestive of a pretence of having artificial habits acquired at court, and, by consequence, just as necessarily incapable, in the remotest degree, of suggesting anything even of the nature of heartiness. They, too, and their followers in our country are the only people who have ever seriously assigned high rank to men like West, Blake, Beardsley, or Whitman; and even when, according to the analogy of the law bringing day after night, they wake up to the fact that the technical aspects of form are worthy of attention, they also acknowledge this in an equally one-sided way,

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on the same principle apparently, that a boat when nearest capsizing in one direction is always thrown, when there comes a turn of the wave, where it is nearest capsizing, in the opposite direction. Swinburne and Oscar Wilde have certainly not neglected the requirements of technique as applied to form. But, therefore, argue the English, with just as much logic as they apply to significance irrespective of technique, these poets are to be judged by their technique irrespective of significance.

Similar conditions have characterized the thought of our own country. Our great transcendentalist, Ralph Waldo Emerson, seldom makes an allusion to art, or an attempt to practice it, without going astray with reference to this matter of technique: and probably not one New England clergyman in a hundred has, even to-day, a sufficient comprehension of the fact that by truth is meant an exact adjustment of form to spirit not to use the text "God is a spirit and they that worship Him must worship Him in spirit and in truth" as an argument against ritualism—which it may be but is not necessarily. To what an extent, too, anything like correct form is supposed, in our country, to be a necessary feature of pictorial art, may be correctly estimated by looking at the covers and posters of what are, undoubtedly the best representatives of our artistic conceptions—our popular illustrated magazines.

But with us, too, there is an abundant evidence of the inevitable danger of capsizing in the other direction,—of paying so much attention to technique that significance will be ignored altogether. Poetic form, for instance, as used by Shakespeare, Coleridge, Scott and Burns, was characterized by apparent ease and facility. Whatever art there was in it, if not wholly concealed, at least called attention, not to itself but to the thought and feeling for the expression of which alone it is of any use. It is true that, in the times of Queen Anne, form like this was considered insufficient for the purpose. It is also true, though the fact is not often acknowledged, that in our own times there is a similar opinion. But we have learned that the styles of Pope and Dryden were artificial. What will our successors learn about our styles? Certainly, if those older poets cultivated an unnatural rhythmic swing, ours are cultivating an equally un-

natural melodic swag, the straight-forward movement, which alone is logically appropriate in an art, the medium of which is a series of effects in time, having given place to a succession of side-heaves, occasioned by endeavors to lug on heavy epithets. In the overloaded form, there is scarcely more drift, which used to be considered essential in poetry, than in a fishing-smack with every line on board trailing in the water, and every hook at the end of it stuck fast in sea-weed. From the levy made upon every possibility of ornamentation within reach, one would suppose that the contemporary muse was the mistress of a South Sea Islander, who never sees beauty where there is no paint. Or, to turn to an art where paint is more legitimate—in pictures. We all recognize that here, too, the form may be unduly emphasized. When one enters a gallery, the work of the great master is most likely to be that which, at first glance, might be mistaken for a mirror reflecting nature outside the window; in other words, a work, in which technique, however perfect in itself, has been carefully subordinated to the requirements of representation. How is it with our little masters of to-day? After that unanimous vote of the artists of New York with reference to the bronze statute, can there be much doubt that they think more of letting the public know about their technique, or, say, about the familiarities of the studios in which they cultivate it, than about any mental or spiritual purposes to which this should be subordinated? There have been times when it was thought vulgar, even with reference to things never considered vulgar in themselves, for a man to “talk shop” or “act shop,” or, in any way, to thrust his shop upon public attention. But our present artists are evidently not so squeamish. We are assured that the exhibition, not of the finished but of the undressed product—of that which is nearest to the skeleton of the studio—would be eminently appropriate for a Broadway shop-window. Of course, one should not object to anything that may be necessary to support the life of art; but it is, certainly, a sanitary question how much the remains of that which has been denuded of what might be properly termed its meat can add to sweetness and enlightenment, when thrown out of the front window onto the public pavement. One ought not to object, either, very seriously, perhaps, to heavenly twins in a garb representative of the times when there

was no knowledge of good and evil; but it does seem a little incongruous to find them here in Boston perched above a doorway where half-grown boys and girls are expected to enter in order to peruse the modern novel. The question is, What does it all mean? And if the answer be "Nothing," the condition is unfortunate. Anything made to represent nothing cannot be a successful product of representative art.

Appreciating the full force of this conclusion, and the absolute necessity of having the form, as developed by technique, exactly conformed, in every case, to the requirements of significance, the repetitious practice of pauses, inflections and gestures, the consideration of which led to this digression, was also accompanied, in my own teaching, by a careful explanation of the exact phase of thought or feeling represented by each different method of using them. Before the close of the term, also, three or four separate exercises were devoted to reading. In these the students were expected to apply, mentally, the methods of delivery which their imitative practice had enabled them to produce physically. My way of causing them to emphasize the right words in the right way was to keep interrupting them with questions. My reason for this, as I explained to them, was that an interested audience is always mentally asking questions; and the moment that a speaker's tones cease to be those natural to the answering of questions, his audience, so far as tones have any influence, will cease to listen to him. Practically, too, I never found one downward inflection, which could not be brought to exactly the right pitch, in response to questions thus put. They produced the same result as was once indicated as desirable by the late Dr. Tyng, formerly rector of St. George's Church, New York. He said that the secret of his success as a public speaker was his imagining everyone before him to be a numskull to whom every little statement must be explained.

A student of mine would begin, "Why put off longer the declaration of independence?"

"Put off how?" I would ask.

"*Longer*," he would answer.

"Say so, then," I would reply, and he would go on:

"Why put off longer the declaration of independence," dropping his voice on the last word.

"Declaration of what?" I would ask.

"*Independence*," he would answer in a tone slightly higher.

"Of *what*?" I would ask again.

"INDEPENDENCE," he would say, this time considerably higher.

"Of *WHAT*?" I would shout; "I'm deaf. I can't hear you."

"INDEPENDENCE," he would cry.

"Well, say so, then," I would tell him again. "You're not lulling babes to sleep. You're trying to rouse men to action."

And so, finally, the voice would rise to the proper pitch; at first, of course, with too much force, but it is easy enough to regulate force after a pupil has learned to use pitch.

Following the class exercises that have been described, there were courses in vocal culture, and, at some time before graduating, every student was required to appear for at least six private rehearsals. To these, he always brought a copy of his speech written on alternate lines of the paper used, between which, as he spoke, I would mark with colored pencils every emphasis or gesture which, as judged by the requirements of significance, was wrong, or was omitted where its use would be an improvement.

After the freshman course, the mere physical requirements of form were not troublesome. Out of a class of over a hundred, I have frequently found no more than two or three physically unable to make right inflections; and every flexible man—certainly three-quarters of the class—could make satisfactory gestures. The rest knew, at least, how to practice in order to learn to do so; and, if interested in the subject, always finally accomplished the desired result.

A few words more I feel impelled to add with reference to the general effect of requiring all the students of a college to take, at least, some such preliminary instruction in the technique of elocution. As a means of turning attention to professions necessitating public address, especially the ministry and the law, there is no doubt of its utility. Certainly, a quarter and possibly a third of those entering such professions from institutions where this study is required, do so as a result of its revealing to them

oratorical aptitudes of which, but for it, they never would have imagined themselves possessed.

Nor must one forget the close connection between elocution and literature. The man who has learned how to arrange tones and pauses in reading is the one who can best arrange what can be easily read by others. Where elocution is properly taught, not once in a dozen times, will you find a prize writer in an upper class who has not started by being a prize speaker in a lower class. When Wendell Phillips made a special study of elocution at Harvard, by his side studied Motley, the historian. But, beyond its influence upon literary excellence, the kind of practice necessitated in elocution, and its very apparent effects, are a revelation to large numbers of students of the true method through which thought and feeling can make subservient to themselves the agencies of expression in any department whatever, which demands the acquirement of skill; indeed, a revelation of how, if at all, the mind can master the whole body or any of its bodily surroundings.

Now, I submit that the comprehension of facts like these is essential in the formation of character. Therefore, there is good reason why the majority of the great teachers, whose names have come down to us from antiquity, like Aristotle, Gamaliel, Quintilian, were teachers of expression, some of them, like the last-named, distinctively teachers of elocution. There is good reason to hope, too, that the time may come when, in our country, the instructors in this department will not march on commencement day, as so many of them are now obliged to do, with the tutors and assistants at the end of the procession. Unless possession be more important than expression, unless the mind be a well and not a spring, unless it be more essential to weigh down the memory than to wing the imagination, unless the term "Institution of Liberal Arts" be a misnomer, how can it be otherwise?

At the opening of this paper, attention was called to the fact that elocution is an art, subject, therefore, to the principles controlling all the arts. Notice, now, that it is not only an art, but also, in an important sense, the art of arts, the centre and fountain of the whole æsthetic system. When the fountain

plays, there is melody and rhythm in the rush of its spray and the ripple of its overflow; there is color and line in the sunlit bow crowning its brow and in the ghost-like shimmer welcoming the touch of the moon or the frost. But there would be nothing to hear or to see, except for the fountain itself. Nor would there be anything of the whole art-system except for elocution. Make that which can echo man's intonations, symbolize his articulations, imitate his postures and the hues and outlines that surround him, and you have the possibilities of music, poetry, painting, sculpture and architecture. Whatever more these arts include, they gain all their uses and meanings from the previous use which an immaterial soul has made of its material body. Art is human sentiment made incarnate in the forms of nature; and it first touches nature in the human form, as in elocution.

Now, observe one result of this. All the other arts necessitate an external product; and the difficulties connected with inventing and arranging this, call attention to form in a way that elocution need not. The musician may forget about significance in thinking of melody and harmony, the poet in thinking of metre and rhyme, the painter, sculptor, architect, in thinking of color and outline. But the form to which the elocutionist must apply the results of technique is a part of himself. Therefore, he, of all artists, is least liable, in his own conceptions, to divorce the form of expression from the significance of expression. Take any elocutionary system and you will see the truth of this,—that of Delsarte, for instance. What does it suggest? To half of us the trinities—the importance and possibility of accurately representing significance in the form. But to the other half, it suggests gymnastic technique—the importance and possibility of adapting the form to every possible requirement of grace. At the same time, to all of us it suggests something of both conceptions. Such a result is not so inevitable in any other art. Nor is it an unimportant mission of elocution, as I conceive, to make it inevitable in all the arts. But, while doing this, and because doing it, our branch of instruction has a broader mission still. What, as well as it, can enable a man to realize that he has a soul of which his body is merely an instrument, an instrument that can be made to signal any purpose, or trumpet any call? And the man who recognizes that the human

form can be transfigured by the influence of soul,—is not he the one most likely to recognize that, by way of association or suggestion, all forms can be thus transfigured?

The technique of expression with which we have to do, may, sometimes, as said at the opening of this paper, necessitate our dealing with very small things; but they are like the small stones which, when put together, frame the grandest edifice. For the principles of expression which we teach—what are they but those which best interpret that which is most important in humanity, and not in it alone, but in all the audible and visible forms of the universe, from which it is possible for humanity to derive wisdom and guidance?

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#### DISCUSSION.

MR. THOMAS C. TRUEBLOOD: I think we are very fortunate after having extended so many invitations to Prof. Raymond to have him with us this morning, and to listen to his admirable paper on the technique of elocution. There are so many things that I wish to discuss that I am bewildered almost, as I come before you with the points that I have placed upon this paper.

Discussion means, I think, getting at the truth, whether we agree or not at the outset; and there are some minor points upon which I perhaps do not understand Prof. Raymond.

I think we all have felt the lack of appreciation by students of the work that has been done for them. They reach a certain point in our art, "look into the clouds, and scorn the base degrees by which they did ascend." We look upon this as marble-hearted ingratitude. They have accomplished something by means of technique in elocution, and forget all about the process through which they have gone.

I think the gist of what has been said in the paper might be summed up in the sentence which I take from the paper of Prof. Raymond: "The whole process becomes automatic." That is, one has gone through the study of the principles, and by means of short exercises has become so conversant with those principles that unconsciously he uses them in his own speech and in his own public reading. I believe that in teaching these princi-

ples our illustrations should not be too extended; that they should be short and definite; and that we should bring out our idea of those principles by the question process, the Socratic method that has been referred to by Prof. Raymond; that is, having the student reach the idea, and establish the principle, by putting to him certain questions. Then the same process may be applied to more extended passages. Perhaps I may be allowed to bring forward here, by way of illustration, some of my own methods. The process of teaching these principles is gone through very carefully with classes; then I ask each student to bring forward some passage of eloquence which he particularly appreciates, and deliver that before the class, apply the principles he has learned, and then have general criticism upon those passages. And I find that it is a very simple and easy transition from the ordinary conversational method into oratory.

So far as I am concerned, I am not able to distinguish where conversation develops into oratory. I believe that oratory of the highest type is nothing more than a dignified, energized, magnified, one-sided conversation—one-sided in this sense: that in oratory you take into account what the audience is thinking about, what they would say if they had an opportunity to answer the speaker, or propose questions to him. What he has to say is in answer to those questions, to those thoughts and feelings that are engendered in the audience.

Again I would say that I think this question process is of great value. When the student utters a passage in such a way that it does not bring out the idea that you wish, question him about it; what do you mean here; what do you mean there. And he will tell you in very nearly the language of the author he is trying to interpret, but it will have a very different meaning from that given in the first rendering. That leads to what I call directness in oratory; and unless a man has that directness it is almost useless for him to appear before an audience. So that I think the greatest secret of success in oratory, is the directness which comes through the conversational method just described; a style which was ushered in and I hope forever established by that prince of six generations of Boston culture, Wendell Phillips, and very closely followed by Mr. Beecher and Mr. Depew.



I am not sure that I clearly understand what Prof. Raymond means by "ministerial tone." If I do, we have not the same idea of what it is. He speaks of it as being a reduction in pitch, force and volume toward the end of the sentence. What is usually called the ministerial tone has to do almost altogether, it seems to me, with pitch and melody. It is a style of speech of peculiar intonation in which there are notes of song, combined with notes of speech, and accompanied with attempts at cadence, which generally end in false cadence. Now I think that one of the best ways to root out that ministerial tone is by this question process that Prof. Raymond so strongly urges.

Mr. J. S. Gaylord: There are different ways, three different ways, as I have observed of teaching the technique of elocution. The first way is to go at it directly from the outside and teach the forms of expression. That has been practiced a great deal, and I need not say to you that there are many and fatal objections to it, one of which is from the physiological psychology which says that every activity of the mind has a tendency to express itself in the most perfect form. This principle all the physiological psychologists place at the basis of the relations between the mind and the body; so that it is dangerous to associate any idea with a predetermined form of expression. If we could always have the same individual placed in exactly the same circumstances, giving exactly the same idea, in the same way, and in the same relations, then it might be possible to determine the form in which it should appear, otherwise it cannot be determined. No one has ever satisfactorily determined the form in which any complex idea should appear.

It always results in a mere approximation and we are all dissatisfied with it.

The second way in which technique is taught is best described by those who teach in this way, and who say that if you direct the activities of the mind sufficiently, gradually influence all the activities of the mind, you can gradually bring out every criterion of Rush or Delsarte by working on the man on the mind side.

Mr. V. A. Pinkley: I think one element might be added to the definition of the ministerial tone, and that is the quality derived from speaking through the nose.

What has been said as to your feelings not always enabling you to correctly express your thought is extremely just. I think we may place ourselves in the right attitude emotionally, toward any thing, and still not be able to perform that thing adequately. I might say to myself I feel that I can lift a thousand pounds, I might put myself in the right mental attitude; but I might not have the physical strength necessary to perform the feat,—but I must practice my physical powers until I can lift that thousand pounds; and so I say in this matter of elocutionary technique, unless it is properly studied we cannot fully succeed in our work.

We cannot go to Europe without machinery; and more than that, the machinery must be rightly directed; and it seems to me that our oratorical contests show how necessary technical knowledge and technical ability are. What farces many such contests are? Many who engage in them know not the rudiments of the art of oratory. And the judges of such contests, who are they? They are selected because they were captains or colonels in the late war, or because they are great merchants—not for their knowledge of oratory. A dean of a university said to me some ten weeks ago: “We are going to have an oratorical contest on Friday, would you not like to be there?” I said I should like to be there, and asked, “Who are the judges?” “Why the judges are Messrs. So and So, and So and So” (mentioning names which I will not give here). He might as well have said Messrs. Deaf and Dumb and Blind, so far as their knowledge of the subject was concerned. When I asked if he thought them fully competent to discharge their important duties, he replied: “They have influence and that is what the university wants.” But I think that the university needs something beside wealth and influence.

Mrs. Carolyn H. Trueblood: I think there is nothing so necessary in this profession as voice culture, unless it be a thorough education in the liberal arts.

Pupils are not trained long enough in many cases, and if I had my way with pupils over eighteen years of age, I would keep them at voice training until they possessed a good voice. But it is difficult to do that under our rushing system of to-day. Of course,

persons differ in their capacity and natural aptitudes to begin with; and while some persons need but a year, others would need to study from three to five years.

I do not believe in voices giving out and breaking down. The voice ought to be good in man or woman until past eighty, and should not lose its quality and strength at all at seventy. Thorough vocal culture is absolutely necessary. You may have the idea all right in the mind, but with improper methods of speaking, which are the results of long years of bad habits, you have difficulties to contend with which cannot be removed in a day, nor in six weeks, and often you cannot get rid of them in a year.

Mr. Geo. B. Hynson: Mr. President, It is all very well to say, that the voice will flow properly if there is a proper conception in the mind, but one thing I know, and believe it is the experience of most teachers, that we have instructed men whose voices were most abominable, and in the course of six weeks we have benefited those voices, without benefiting them mentally at all. They were no better men and women at the end of that time, except vocally. It is true that if we take a thousand good men, their voices will be better than those of a thousand evil minded men; but, nevertheless, there may be five hundred or more of those good men with most abominable voices, and I use the word "abominable" from the standpoint of the acceptance of the world at large as to what is a good or a bad voice, and I agree most heartily with Mrs. Trueblood that we should pay more attention to voice-culture, and, if I may throw out the suggestion, I think this Convention should devote more time to the discussion of voice-culture, for it seems to me that this is the very foundation of all our work.

We have given comparatively little time to the discussion of that subject, although our programmes have been magnificent.

Mr. C. W. Emerson: I think we all agree that it is absolutely impossible to develop an orator without his giving very much time to the study of vocal technique unless he be a genius, and I believe that even geniuses go through this same process, perhaps unconsciously, and I think it would be safe to say that all persons who have developed great powers as orators have gone

through the right process of technique, under some teacher or through their own environment.

The main question, therefore, seems to me to be not whether we shall study technique, but how shall we study it; and we can help one another more by discussing the different methods of achieving these desired results than in emphasizing the fact that technique is necessary. Can we not start a wave in this direction so that these meetings shall be something in the form of a teacher's institute in elocution?

Mr. Charles Bickford: Dr. Rush said that to read well one must first learn how, and I am sure the plan of technical training explained in the paper is certainly a profitable method of doing that thing,—of learning how to read.

I believe that technique is essential for that purpose, and that when we have adapted our voices, our faculties, our physique to speaking well, and gesticulating well, that we shall do so without a great mental effort.

We studied grammar in our early days—although perhaps none of us enjoyed it—but the principles have become part and parcel of ourselves, so that when we read, while we do not say that is a noun and this is a verb, this governs that and that governs this, yet the grammar is there, and unconsciously in a sense, we do analyze everything we read, and must give it proper expression. I believe in natural reading, natural gesticulation after one has acquired these principles which underlie correct reading, so that they have become natural to us. But that involuntary action that is sometimes called natural gesture I have no faith in, because involuntary action must of necessity as often be wrong as right.

Mrs. Emily M. Bishop: The gentleman who read the paper has said that no gesture could be good or satisfactory unless one has an artistic nature, or has received instructions from a teacher who has such a nature. I most thoroughly agree with the speaker, but it seems to me that the methods which a teacher pursues make a very great difference in the result of his teaching, whether we are artistic or not; whether we are artistic or mechanical.

## THE PREPARATION OF MATERIAL FOR THE PLATFORM.

HANNIBAL A. WILLIAMS.

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In no phase of the work in which we, as teachers of elocution and public readers, are engaged, is there, perhaps, so great a difference in methods employed as that on which I have been asked to write, namely: "The Preparation of Material for the Platform."

It is safe to say that no two elocutionists follow the same general plan in the study of selections for public reading. This is probably due to the fact that so little has been said upon this special division of our work by those best qualified to speak.

The fact that no one will be more benefited than the essayist himself by a comparison and discussion of methods of study in preparation, has caused him to consent, reluctantly, to open this fruitful and most important theme.

To those of us who are not endowed with superior intellectual faculties but who, like Snug, the joiner, are "slow of study," the *thorough* preparation of material for the *public platform* means a large amount of discriminating and conscientious labor,—a labor requiring the practical application of all the elements of our art in their numerous varieties and degrees.

The most that we can do in our preparation and presentation of our material, is to give to both our very best efforts, and that is the least with which we should be satisfied. It is that, too, to which our audiences are entitled, and that which we owe to ourselves, no less than to the profession we have adopted.

Perhaps the most practical method of presenting the suggestions I desire to offer, will be, to select for your consideration a few pages from my analysis book, of one of the most familiar scenes in the play of "Julius Cæsar." From this transcription it will be noted that a simple but systematic *order* of study is suggested, not, perhaps, the one best suited to the needs of others, but one which has been most helpful to me personally.

So many minor points require attention, so many little things

need to be carefully weighed and adjusted, that, in order to avoid neglecting any of them, or of overlooking many details decided upon after reflection, that some sort of a plan for *registering* the full results of the study seems essential.

In the study of a selection as a literary composition we not only need to be told to enter into the sympathy of our author, to make the characters our own, to be baptized in the spirit of the text, etc., but we need to know how to proceed to accomplish this absorption and assimilation of the thought. The same will hold true in the study of selections for expression. The oft repeated injunctions, be natural, put more soul into the work, etc., are valuable; but we require something more; the means whereby we may attain to natural and soulful interpretation should be pointed out. In this special department of study, we should particularize rather than generalize.

For convenience, the study in preparation may be arranged under the general heads of—*1st*, Study from the standpoint of literature and *2nd*, Study from the standpoint of expression.

Every selection studied with a view to platform representation, should, at the outset, be copied in a large well-bound book kept for the purpose. The text should be copied in large script, on lines about  $\frac{3}{4}$  of an inch apart, and on left hand pages only; and in the blank spaces left for that purpose should be written every valuable observation and annotation.

We are now ready to take up the study for preparation, from the standpoint of *literature*, Mark Antony's speech from the forum scene in "Julius Cæsar"; in which we shall touch briefly the subjects of paraphrase, synopsis, scansion, kind of discourse, the theme, parts of discourse, including introduction, explanation, conviction, excitation and persuasion.

1. Paraphrase. After copying the selection on the left hand pages a paraphrase (or re-statement in amplified form) should be written out on the right hand pages.

In order to make the subject clear I will read an extract from my paraphrase of the first four lines of the speech beginning "Friends, Romans, countrymen; lend me your ears; I come to bury Cæsar, not to praise him. The evil that men do lives after them; The good is oft interred with their bones. Comrades, citizens of Rome, compatriots, I beseech you to hear me. Do

not allow the fact that I was a friend, and relation by marriage, of the dead dictator, cause you to prejudge my motive in appearing here as a mourner, nor prejudice your minds against the little I shall say touching the life, character and death of him whose vices and virtues were well known to you and all the world. My mission here is one of humanity; not to pronounce a eulogy or panegyric over his remains, but to enshroud his mangled body and place it in the silent chamber of the tomb. It is said that the influences of men's wicked deeds go on forever while those for good rest with them in the grave."

From this it will be seen that in the preparation of this paraphrase, the mind has been focused upon the various incidents suggested by the text. The thoughts have not only been restated, but transposed, re-arranged and dwelt upon, until a vivid mental conception has been fixed in the mind. During this process a rapid silent commentary or conversation is carried on.

For example, take the first word "Friends," and thoughts similar to these arise. To whom is that word addressed? To a concourse of the common people. Why were these people there? Some to see a pageant, others to hear the discourses, others out of simple curiosity. Was Antony a plebeian? No. Was he on intimate terms with any of the rabble before him? Presumably not. Why then does he denominate them there as "friends" and not fellow citizens? Under the circumstances he thought it wise to be deferential.

Thus the mental application necessary to produce the paraphrase stimulates that most potent factor in expression, imagination; and so expands the written thoughts, that on recurring to the original text it glows with new meaning,—with larger significance; and by this means we "get the thought" and enter into sympathy with the author.

2. *Synopsis.* After the paraphrase a synopsis of the selection should be written out; that is, an abridgment, embracing the principal heads and a general view of the whole that may be seen at a glance and kept before the mind; by means of which the proper relation of parts can be maintained.

3. *Scansion.* If the selection is in verse it should be scanned and marked. The greater part of the vast wealth of matter Shakespeare left us as a legacy was wrought with infinite skill

and conveyed to us through the medium of verse. As public interpreters of poetry we should possess a sufficient knowledge of the art of verse construction, to enable us in our reading to enhance the beauty of the poet's work and not impair it by disregarding the accepted laws of melody. For example: To suppress the "ed" in "beloved" and "cursed," and thus destroy the rhythm in the following couplet from Mark Antony's speech:

"Through this, the well-beloved Brutus stabbed;  
And, as he plucked his cursed steel away,"

would be as painful to the critical auditor, as it would be unpardonable in the public reader.

The simple scansion of this line from Cæsar "nor construe any further my neglect," would, besides preserving the beauty of the line, teach the reader that the accent should be given to the first syllable of the word *construe* instead of the second, as is almost universally done.

4. Kind of Discourse. We have next to determine the kind of discourse. If its ultimate end be the forming of a new conception it will be *explanatory*; if a new judgment or conviction, it will be *confirmatory*; if a change in the sensibilities is to be effected, it will be *pathetic discourse*. The word *pathetic* is used here in its larger sense, and includes all discourse where the emotional purpose predominates. If a new action or purpose, by change in the will, it will be classified as *persuasion*. Evidently this oration comes properly under the latter head of persuasive discourse.

But as the ultimate end of persuasion, implies the changing of an inactive or antagonistic will, the immediate objects, through which this ultimate end is reached, may necessitate appealing to the intellect and sensibilities, as well as to the will of those addressed. In our analysis of this oration we shall find the immediate objects of explanation, conviction, excitation and persuasion, are all used by Antony in achieving the final object of his discourse.

5. The Theme. In all rational discourse there must be a single theme. There must be one leading purpose to be effected and that purpose, steadily pursued throughout the discourse. In the oration under discussion what is that single theme? What



is the one object, to which all others are subordinated? Clearly it is, the avenging of Cæsar's murder.

6. Parts of Discourse. The development of the theme of discourse proceeds, necessarily, by stages, which may be distinguished from each other; though the various divisions are frequently so interrelated as to make it difficult to draw the line of demarkation. Knowing the theme or ultimate purpose, we have how to trace the immediate objects leading up to the final. The first part of the oration is preparatory; and while extremely short is an ample conciliatory *introduction*. After the introduction Antony enters at once into the *explanatory*. With consummate adroitness he presents facts, for their consideration; he contrasts and discusses them—for facts must be perceived before they can be believed. In the next division of the analysis—*conviction*. With wonderful cleverness he brings his auditors to see the error of their former judgment until by a continuance of his subtle artlessness they stand convinced of thier previous mistake. Antony then addresses himself to the task of arousing every tender emotion of which the human heart is susceptible. He awakens their sympathies and excites their pity, and sounds every note in the gamut of excitation. In the last division we have an excellent illustration of *persuasion*. I will cite but one of the elements introduced. The dissembling Antony, in his apparent willingness to bear in silence the cruel wrongs and indignities Cæsar had suffered, used the strongest possible *incitations* to *action* and *avengement*. The master stroke in the achievement of the final object of his oration he purposely kept till the last. He reserved the reading of the will for his peroration into which he no doubt put all the fervor of his nature, kindling a fire of enthusiasm, which, when he had finished, burst forth into flame.

Under the second general head, preparation from the standpoint of *Expression*, I shall touch briefly on the subjects of principal and subordinate clauses, abrupt changes in the thought, mental state of the character speaking, emphasis, inflection, enunciation, rhetorical pauses, true color, rehearsals, memorizing and gesture. First. Principal and subordinate clauses. The selection should be read slowly and each parenthetical and subordinate clause, separated from the principal one by

parentheses, and, for distinction, might be marked in red ink. The lines in which they occur should be rehearsed until the requisite change of voice can be made correctly and easily. The following lines will illustrate: "For Brutus (do you know) was Cæsar's angel." "Judge (O you gods) how dearly Cæsar loved him." "Ingratitude (more strong than traitors arms) quite vanquished him." "Stay (countrymen). Of these subordinate clauses, there are more than forty.

2d. Abrupt changes in the thought. The selection should then be studied carefully for radical changes in the thought, and a distinguishing mark placed before the first word to indicate a change of voice. To illustrate: In the following ten lines:

"You will compel me, then, to read the will?  
Then make a ring about the corpse of Cæsar,  
And let me show you him that made the will.  
Shall I descend? And will you give me leave?  
If you have tears, prepare to shed them now.  
You all do know this mantle; I remember  
The first time ever Cæsar put it on;  
'Twas on summer's evening, in his tent;  
That day he overcame the Nervii.  
Look! in this place, ran Cassius dagger through:"

There are sentences, each containing an entirely new thought; and consequently requiring a change of voice. The first sentence is interrogatory, the second imperative, the third and fourth interrogatory, the fifth and sixth declarative, and the seventh imperative and exclamatory. The sentiments contained in these sentences cannot be properly expressed but by perceptible modifications of the voice. By close study only, can these changes in the subject matter be fully appreciated, and when these are found they should be indicated by a special mark preceding the first word requiring the vocal change, and read and re-read until the changes are easily made and with apparent naturalness.

3d. The mood of the speaker. The first line of the ten quoted above, will serve to illustrate the mood or mental state of the speaker. Words are but symbols; they do not exist for themselves but point, as it were, to something beyond; and as intelligent interpreters it is our duty to search out and illumine

that something, of which the words are but the indexes. Indeed, the setting in which words appear, may be said to give them their special meaning. What, but the environment, causes the melancholy Jacques to laugh, while the noble Othello moans, as they utter the same word, "fool" "fool?" In using it, Hermione grieves, Leontes storms, Lear raves and the lovely Miranda weeps, at what she's glad of. The question, what is the speakers mood? should accompany every sentence, and its answer should be written out as an interlineation. For example, Mark Antony says: "You will compel me then to read the will?" The interlineation might be: reflective mood, yielding with assumed reluctance to the clamors of the mob.

Emphasis. It is not practicable to underscore all words requiring emphasis; there are too many such. But those most important should be marked. In the long sentence concluding with the words:

"In every wound of Cæsar, that should move  
The stones of Rome to rise and mutiny."

It is safe to say that without close study for important emphatic words, many would make both "stones" and "Rome" emphatic and this on examination will be found to be entirely wrong. The phrase "Brutus hath told you Cæsar was ambitious" is repeated four times and with each repetition the emphasis is placed upon a different word. There are more than forty antitheses alone in the selection. These should be sought out and marked. Search should be made for important words repeated and words used synonymously. In the sentence:

"O masters if I were disposed to stir  
Your hearts and minds to mutiny and rage,  
I should do Brutus wrong and Cassius wrong,  
Who, you all know are honorable men.  
I will not do them wrong; I rather choose  
To wrong the dead, to wrong myself and you,  
Than I will wrong such honorable men."

The word "wrong" appears six times and only once should it be made emphatic. Observe from the following incorrect reading-how easy it is to misplace emphasis:

"But here's a parchment with the seal of Cæsar—  
I found it in his closet. 'Tis his *will*!  
Let but the commons hear this *testament*," etc.

Again,

"When that the poor have *cried* Cæsar hath *wept*,"

Again,

"O *judgment* thou art fled to brutish beasts  
And men have lost their *reason*."

And again,

"Which all the while ran blood great Cæsar *fell*  
O, what a *fall* was there my countrymen."

As soon as it is noted that the words "testament" and "will," "cried" and "wept," "judgment and reason," are used synonymously, the emphasis is at once shifted from "testament" to "hear" from "wept" to "Cæsar," from "reason" to "lost" and from "fall" to "what."

5. Inflections. To show the necessity of painstaking in the study of inflections, I will quote the following sentences which admit of both the rising and falling inflection without palpable injury to the sense; from which it will be seen that the *purpose* of the sentence must be thought out and that, and that alone, will determine what inflection should be used.

"Did this in Cæsar seem ambitious?"

"Had you rather Cæsar were living and die all slaves?"

"Was this ambition?"

"Will you be patient?" "Will you stay awhile?"

"You will compel me then to read the will?" etc.

The reader is obliged to ask himself, for what purpose are these questions put? Does the speaker really desire information, or does he assert the opposite of that expressed in the interrogation?

6. Enunciation. Although correct pronunciation and distinct enunciation are considered as elementary studies; still, I fancy, few of us are so proficient in these branches as to warrant their elimination from our critical study in preparation. To illustrate:

"I come to bury Cæsar, not to praise him,  
The evil that men do lives after them;  
The good is oft interred with their bones."

A mark indicating a slight pause after "not" "oft" and "with" will enable the reader to give these combinations of consonants their proper sounds. In the second of these lines the word "after" occurs. In that and in some other words in this speech as "masters" "answer," etc., the sound of intermediate *a* is required, and this is frequently overlooked; these hints show the necessity of close study and marks of guidance.

7. Tone Color. The subject of tone color is a most important one inasmuch as it may, when properly used, contribute largely to that most pleasing and restful characteristic in interpretation—variety.

In the following citation, observe how many words occur that are especially susceptible to this particular treatment.

"And they would go and *kiss* dead Caesar's *wounds*,  
And *dip* their napkins in his *sacred* blood,  
Yea, *beg* a *hair* of him for memory," etc.

8. Rhetorical Pauses. Rhetorical pauses are among the most effective elements of expression, and should not be overlooked in the study for preparation. These suspensions of the voice are most significant as they imply additional thought. In the following single illustration, "To every Roman citizen, , , , he gives," , , , etc., the rhetorical pause after citizen, impels the attention and actual participation in the amplified thought suggested. The minds of the listeners are riveted upon the four words preceding the pause, until the entire number of citizens in the Roman Empire is brought before the mind. The rhetorical pause (coinciding with the grammatical) after "gives," forces the minds of the auditors to dwell upon the partial evidence expressed, of Caesar's generosity, until the imagination is fired with a desire to hear the remainder.

The selection has now been reviewed many times. The thoughts it contains have been expanded and condensed; it has been separated into its component parts, and their relations recognized. We know the kind of discourse, and the purpose for which it is to be delivered. A vivid conception has been formed, and the entire body of the thought is clearly within the mental grasp. Moreover, the selection has been analyzed in its smaller divisions. The sentences have been studied one by one;

a separation of the principal and secondary thoughts has been made; abrupt changes in the thought have been indicated, and the various moods of the speaker traced. The selection has been reviewed for distinct and elegant enunciation, and again for just emphasis. It has been examined for the grouping of words and rhetorical pauses. Every inflection has been thoughtfully considered, and every word capable of accentuating or broadening the thought has been noted. We are now ready for rehearsals which should always be aloud and with book in hand; and should be continued until every criticism and direction indicated by the marks has been incorporated in the work and mastered.

By this time the selection will have been memorized, and then should be considered the bearing of the body, the carriage of the head, the expression of the face, and such other gestures as will aid either in the elucidation of the thought or its more effective enforcement.

In conclusion let me say that the critical labor proposed in the foregoing outline of study in the preparation of material for the platform is confessedly technical. It is, however, none the less essential and forms the necessary ground work which must precede artistic interpretation. It suggests, *taking pains*, in the doing of many, *little things*, the sum total of which, always distinguishes the work of the finished artist, from that of the tyro. When the work here proposed, or its equivalent, has been performed, and so thoroughly mastered that it can be easily and almost unconsciously reproduced, then, and not till then, should the reader present his material for the edification of the public.

Mrs. Tisdale, who was to open the discussion, being absent, the paper was discussed by various members of the Convention as follows:

Mr. S. H. Clark: There is no paper which has been presented to this Convention that I would more heartily commend to the Association. I think you will misunderstand the purpose of the essayist if you spend any time in discussing small details—whether you agree with one or two minor conclusions—whether you believe that: “When that the poor have *cried* Cæsar hath *wept*” is right or not: that is not the purpose of the writer, and I think we should discuss the paper in a broader way.

He desires to urge upon our younger members the absolute

necessity for careful, detailed, reverential study of the author whom it is our lot to present to our audience; and every member of this Convention is under a debt of gratitude to the essayist for presenting to us the innermost operations of his mind in his preparation for platform work.

One phase of Mr. Williams' paper is very suggestive. He desires to present to us a plan for recording the results of our study. There will be a little objection, I am thoroughly aware, in the mind of some of our friends to this so-called mechanical method. They will tell us that by thus registering the results of your study you forever circumscribe yourself, and can never step outside of the circle in which you place yourself. "You say 'I will here make a transition' and therefore, in the future," say this opposing school, "you will always make that transition there, and therefore you will curb yourself."

You will remember the philosopher of Greece who convinced another philosopher by an ingenious argument that the latter was not alive; and you will remember the answer: "That is a very good argument; but I am going out for a walk." And I appeal to the artists of our profession to contradict the theorists in this case. I desire to place this fact before those who say that by determining in advance that you will do any particular thing at a certain place that you thus circumscribe yourself,—I say that if in practice under the sway of your author, you find yourself doing that thing, and under the impulse of the moment you do it, and your superior knowledge, aided by the science of expression tells you that that is artistic, and right, and you then put that down in blue pencil; the mark does not mean "Do this now; and do that," but it does remind you to get in such mental attitude or emotional attitude which shall reproduce that action which your judgment and artistic knowledge has proved to be right.

Mrs. Elizabeth Mansfield Irving: I think that we all feel that the kind of work that our essayist puts upon that kind of public work is the thing for us to do with other lines of study that are presented to the public.

In some kinds of work, orations, possibly, poems and so forth, there must also be taken into consideration the time and the occasion; and to explain what I mean I might refer to a minister

who is called upon by friends to read the 90th Psalm at a funeral. I believe that the proper reading of that psalm will depend upon the circumstances of the case. Should the deceased be an old person, who has lived a useful life, and has passed the age of usefulness, and dies when we cannot regret it, that the 90th Psalm would be read in a different manner, and with a different modulation, from what it would be on the death of a person cut off in the midst of usefulness, when all feel that they cannot spare him.

I think also in preparation for public work we must consider indoor and outdoor work. A selection that would be proper for a small audience, indoor work, would seem very different from the same selection prepared for outdoor audiences, or much larger audiences indoors, and the success of the elocutionary effort will depend largely upon the preparation in modulation and gesture for the particular occasion.

Mr. H. M. Soper: In this matter of preparation for the platform, as in many other matters of technique, the thing we want is results. In mathematics there may be two or three methods of solving a certain problem; they may be equally short and direct; but if one person can work the problem more satisfactorily in one way and another by an entirely different process, each ought to have that privilege. So in this matter of technique, in preparing selections for the platform. If by any one of the three or four processes we may reach the same results and in as short a time, it seems to me it is just as well to leave to each his individual choice of method; and while we agree to differ on many matters, I think we are oftentimes nearer together than would appear on the surface.

Mr. E. C. Abbott: The last paper seems to me to be the complement of the preceding one. The work of Professor Raymond leads up so naturally to the work of Mr. Williams.

The only question in all this is that if you spend too much time on analysis, too much time on the mechanics of your work, whether or not you can afterwards synthesize. Analysis is beneficial for synthesis. Putting together well is always more important than taking apart well. We take a rose, take it apart, leaf by leaf, and analyze it well; and when we are through we



may have a knowledge of the constituent parts of the rose, but where is the rose?

Now the first thing, it seems to me, in the delivery of Mark Antony's oration is to get the spirit, the mood. Accustomed to delivering funeral orations when I give Mark Antony's oration I imagine I have before me the body of Caesar himself.

One speaker suggested the tone in which a minister should read the 90th Psalm at a funeral. Going into a house to deliver a funeral oration I say to myself: "What would I want a minister to say to me if my father or my mother, or my sister or my brother lay dead in that coffin." And I try to say that to them. And so I would say in such matters, first get the mood, and then analyze. But be sure you have the mood to begin with. When Marc Antony comes there the first thing he says is—nothing; it is silence. He trusts to the presence of the King of Terrors, Death himself, to awe that great multitude into silence.

Mr. Chas. Bickford: I want to call the attention of the members to the fact that you are in a city that erects monuments to orators. I should like to refer for a moment to the statue on the Beacon street side of our Public Gardens. It is the only statue in America which was erected upon the idea of the elocutionary significance of gesture. When the artist was thinking over the erection of the statue he remembered the attitude that Edward Everett took in delivering his celebrated oration on Washington, and this sentence with its accompanying gesture: "To the young men of America, Washington must ever be a guiding star," and the artist caught that expression and that you have in the monument.

Mr. G. W. Blish: I find that this Convention is already doing what I had wished it would do; that is getting right down to the real study of our art; and I feel that the very spirit that has been stirred up by the two great papers we have had this morning is the very spirit that we want in our investigations.

Miss Mary A. Currier: I agree with Mr. Williams and Mr. Abbott; but I wish to say that I think there is very great danger of giving ourselves to technique and nothing else, as elocutionists. We need technique; we need these fundamental elements; we need to analyze; but we need also the spirit or soul of the piece if we would make it live. We give these grand

pieces too readily. We are ready with the words, with the voice; with the action but we ought to be saturated with the spirit of the thing; and to live it and grow up to it; and we cannot do that in one year, nor in five years. It takes a lifetime to do this work; and when I find a student or a public reader who keeps humble and is willing to work years on a piece before giving it in public, then I rejoice and know there is hope for us in our profession.

I wish as teachers we did better work; that we were more in earnest. I think we should be thorough in our technique, but have as little technique as possible, as little an analysis as possible, and then only as it is necessary to reach something better and grander.

Mr. F. T. Southwick: I don't think we differ so much about the necessity of technique; but the question is what kind of technique and how much of it. The spirit of Mr. Williams' paper is very gratifying to me, and I think as a student, addressing myself more particularly to students, the younger students among whom I am one, we shall find a great deal of benefit in analyzing and diagnosing—if I may use the word,—just as much as we possibly can. I do not mean that we should not live in the spirit of the work, but I do think there is great temptation to emotional natures—and we are an emotional body naturally—to rely too much upon emotion. Those of you who have read Joe Jefferson's biography, and those who have followed the articles which Salvini has written from time to time, regarding his methods of study, will find that they have worked very carefully on detail. Mr. Jefferson speaks of a man who, although a great artist, with all his technique and years of practice, yet made an absolute failure because he trusted to his inspiration; and he afterwards appeared and made a success in the same role; and Mr. Jefferson, whom we all reverence, cites this as an illustration of how necessary it is for even a great artist never to trust to the so-called inspiration of the moment. Salvini spent five years in preparing himself for a role; and he tells you he was so careful that even where a given emotion was to be portrayed at different points, he selected a different action in each case to avoid monotony.

Mr. G. W. Saunderson: I wish to emphasize analysis as a

means to synthesis. It has been suggested that too much analysis is dangerous. In my own experience I have found analysis the only way to be sure of bringing out the thought of the author, and I believe that all but geniuses will find that the only true way to get at the real meaning of an author is by a very careful analysis, not necessarily in the exact form that Mr. Williams has given us, although that method seems to me very admirable—but I wish specially to commend the paper as bringing before us an important topic. The attempt to get at a whole of a thing without knowing it in part, seems to me wrong in principle. I have heard a great deal read at one time and another where it was evident the reader was trusting to general impressions, trusting to the main effect; and that without careful analysis, has injured the result as a whole. I believe that the only true way is to analyze the selection and bring out all that we can in its true relation to the whole.

Mr. Chas. Bickford: It has been said that the Indian squaw's idea of too much whiskey was just enough, and I believe that to be the case in regard to analysis—too much is just enough.

President Mackay: The speaker before the last alluded to the theatrical profession; and in my experience I have observed that an amateur or a novice is quite ready to play Juliet or Hamlet as soon as he has memorized the words. But professionals find it necessary not only to know the words, but to rehearse steadily for weeks and months before they feel prepared to appear before the public.

Perhaps it may be interesting to know here that I was informed by one who was enacting the part of Fedora in Sardou's great dramatic work of that name, that Sara Bernhardt with all her experience as a great artist was compelled by Mr. Sardou to get up and sit down forty-two times in order to satisfy him in regard to her action in playing the part of Justinian's wife in that play. Forty-two times! and she is a great artist.

Madame Rachel, when she was in this country, had with her her private tutor, who had taught her in France and who gave her private rehearsals every day after the public rehearsal before she would appear before the American public at night.

I give these instances merely as indicative of the necessity for technique.

It is a great satisfaction to me to find the members of this Association coming together on this point, the necessity for technique.

Mr. G. W. Blish: Several speakers have referred to the danger of too much technique; and I think that perhaps that there is danger in this direction, and personally I do not follow, so closely as Mr. Williams has outlined it, this manner of technique; although I feel that it is absolutely necessary in many things. But I would like to speak of one or two stories that are brought to my mind by this discussion. When Salvini was in this country some thirty years ago, it is said that he was asked if he played Hamlet, and his reply was: "No; I have only studied Hamlet five years." And that was a man who was playing the grandest Othello we have ever had produced. When von Bülow was over here, they said to him: "How did you become such a master of the instrument?" Said he: "By practicing nine hours a day for thirty years." And it is said of him or somebody else, that he said: "If I miss my practice a single day I notice it; if I miss it two days my family will notice it; and if I miss it three days my audience will notice it."

I think we must follow the line of action suggested by these answers very closely. I do not think that any two persons in this world were ever alike or ever will be alike; and some need more study in technique than others; but all of us need it in a measure.

Mr. J. W. Churchill: If I catch the drift and spirit of the question before you I may perhaps be allowed to say from some experience in the matter of preparing material for public delivery, that I have found a great deal of use for technique. I suppose most of us who have had experience have found that the value of technique comes at an early stage in that experience, and yet what intelligent actor, what intelligent public reader, does not find himself in doubt at times as to just the right way of interpreting the thought of the author. Then his technique comes to his aid.

I think, however, that the first thing in the preparation of material is the act of assimilation. One takes a speech, a play, an address, whatever the material may be, and studies it carefully, reads it over time after time until he is possessed of the

spirit and intent of the character or sentiment which he is to interpret or represent. Then through the trained voice, through the special culture which the reader or actor has attained, he reproduces in his own natural tones the sentiment or character which he is to interpret or represent. Technique is always the instrument at hand; but it is a means to an end, and not the end itself. The great end is the communication of one's own soul, permeated with the special sentiment which is under delivery at the time.

I thoroughly agree with what Miss Currier has said as to the great value of the soul power in delivery; but soul power is not enough, genius is not enough, inspiration is not enough. Power needs guidance, and art gives that guidance. What we are after is the expression of polished power, and not crude power; and it is in the expression of this polished power that technique comes to our aid.

At this point the report of the Committee on Terminology appointed by the Board of Directors was read by the Secretary on the four words, Speech, Elocution, Oratory and Pantomime.

See definitions at conclusion of papers on said words, pages 28, 33, 64, and 66, respectively.

The report also suggested that other words be chosen by the Literary Committee and be treated at the next Convention in a similar manner.

Respectfully submitted,

EDWARD P. PERRY, Chairman.

F. F. MACKAY,

HENRY W. SMITH.

It was moved and supported that this report be accepted and published in the annual report, and that the committee be continued another year with instructions to select other words for consideration, and report to the Board of Directors.

Carried.

On motion of Mr. R. I. Fulton, the time which was to have been occupied by the paper on "Psychology and Gesture" was given to Mr. S. S. Curry, who gave an extempore lecture on "the voice." He said:

## VOCAL EXPRESSION.

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S. S. CURRY.

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The Chairman of the Literary Committee asked if I would not give something on the voice, and in an unguarded moment I consented to do the best I could; and now I am before you doing the most pretentious thing that has been done before this Convention, giving you without preparation, a lecture on the voice.

Expression implies cause, means and effect. And if we wish to improve the method by which one man tries to convey his thought to another we may do several things. We may stimulate the cause of his expression, not necessarily his thought that he has to utter, but the process of his mind in grasping that thought at that instant, no matter whether it be his own thought or the thought of another; it must be made his own in order to express it, no matter who originally produced it. There can be but one kind of living expression and that is extemporaneous. And to improve a man's expression we may put the means under better control, and make it more responsive, or we might possibly show him some technique as to a better method by which he could accomplish the effect. Because beyond the process of the mind much will depend upon the quality of the voice. The effect, however, I wish to leave out, as it is not concerned with the subject immediately under consideration.

This manifestation of the mind through the voice gives rise to vocal expression, and it gives rise to what I usually call pantomimic expression, the manifestation of the action of the mind through the body. And in order that my voice and body shall be more in touch with my mind I must have them more plastic, more receptive. There are, therefore, two forms of training, pantomimic training and vocal training.

The word training is very much abused. In order to understand how to improve a man's voice and body for the purposes of expression, we should have a very accurate conception of what we

are about. There are two processes constantly at work in nature, evolution and devolution. Now what is training? It is the process of stimulating the normal and right uses of the voice. In order to do that I must know what development is. I must know what is upward and what is downward, what is evolution and what is devolution. This may seem difficult, but there are tests by which we can easily tell in any little exercise whether that exercise will tend to elevate or whether it will tend to degrade.

Now the question is: How can we improve the voice? That is very general, you may say. Of course it is. But I hope to give you before my time is out something as definite and precise as possible.

Before we go further let us ask: what is this vocal instrument that this man needs to use? Sir Morell Mackenzie, a very high authority says, that it implies three parts. In any musical instrument, for instance the violin, there are three parts. There is that which furnishes the motive power, that which furnishes the tune, and that which furnishes the tone. The human voice has these three parts. Here we have the motive power, there the vibratory agent that furnished the tune, and there the vibratory agent that furnishes the tone (illustrating on black-board.) There is not much in that, of course, and possibly you will ask: "Why not at once study the anatomy of the vocal organs? But this great authority, Sir Morell Mackenzie, who was called to Germany to attend the Emperor of Germany in his last illness says, there is no vocal training in mere vocal physiology; it is all right to know it, but there is such a thing as scientific anatomy for the surgeon, and there is also anatomy for the artist. We must look at it in a somewhat general way lest we lose ourselves in some slight detail and lose the function of the instrument as a whole. We must look at it in a somewhat general way to get the principles of vocal training. There is a portion of this mechanism which is active, and a portion which is passive. We do not play the violin upon the bow, in normal playing, we play the bow upon the violin; I have seen the other but it was more for the oddity than for the sake of the music. Now what is the effect of normal emotion upon the voice and what is the effect of abnormal? Abnormal emotion

makes that which nature intended to be passive, active. That is the secret of every sore throat that any minister ever had that I have had the opportunity to examine, and I have seen many of them. So when a man loses control of his emotions—here is a man in deep sorrow; a man whose voice chokes, he cannot use his voice at all. And here is a man who completely controls his emotion, and controls his voice. And now we have a principle. When a man controls the emotion, the emotion centres there (illustrating) but when the emotion controls the man the emotion centres there (illustrating on diagram.) Everywhere and anywhere you will see that that is true.

And now I am coming to something that is to me most precious; and I think if I ever made any discoveries it is along this line; and I am trying to explain all this to you the best I can, giving you the fundamental principles which underlie this work. Anything in this world can be made an exercise. If it will stimulate along that line (indicating) it is good; if it stimulates along *that* line it is bad, and the choice of exercises depends upon the teacher's knowledge of what is normal and what is abnormal; his knowledge of nature depends upon his insight into whether it elevates or degrades. Now coming home to my fundamental principle. I lay this down as a rule or law, broad and general: it may have exceptions, but I have never found them, what ever will stimulate and make more elastically active those parts of the human vocal mechanism which were meant to be active, and at the same time assist in making elastically passive those parts of the vocal mechanism which were meant by nature to be passive, will help the voice; and whatever will reverse that will hurt it.

We must have something to stand on. Science lies at the basis of everything, and the human soul in the most complex phenomena after long toil, and struggle, will find sooner or later fundamental principles and a process will be established, and we have a method not a system. We hear of the Delsarte System. It is enough to make the poor old man turn in his grave. Method is one thing, system is another, according to the usage of the best teachers.

There are two general methods by which we accomplish these results, first organic, second technical.



Now let us study emotion and the effect of it. Take laughing. An actress came to me and said: "I have a pain whenever I laugh." I said to her, "Laugh for me," and she laughed and I saw that she laughed on an exhausted chest. Now whenever you laugh naturally you find just the opposite, that you have more breath than usual. Laughing is one of the natural spontaneous emotions. Now what is the effect of it, it makes this (indicating) a little more elastically active and this a little more elastically passive. We must, therefore, remember that in normal emotion there is this tendency upward and that in abnormal, there is this tendency downward, and there is a degrading effect upon the voice. Therefore I lay down this first principle. When those joyous lyrics with which our language is full can be practiced with the spirit of joy and laughter that animates them, the spirit of spontaneity and buoyancy, it is marvellous what effect they have upon the child or the older student. This is the method I follow with children or with those whom I cannot have under my tutelage very long, I appeal to this natural method—because the child may not understand the technique, may get it wrong, is as apt to get it wrong as right; but, if you appeal to the spontaneous instincts of the child, you can improve the voice of that child by that method. But it is dangerous to adopt a very technical method with children.

But this is not enough, we must have more than the organic or natural method. Because of what? Habit. You tell a clergyman to read joyously: "The Lord is my shepherd, I shall not want," and he does it this way: (illustrating) from force of habit. Or you ask him to read: "Hark, hark, the lark at Heav'n's gate sings." Habit comes in there and prevents nature from operating. Habit is always down that road (indicating on diagram) and you must resist it; and you must overcome it. I can only do it by giving that student a broad sympathetic principle which will directly oppose this habit.

There is another point I ought merely to refer to. Almost all the faults of the voice are the result of constriction somewhere. Nasality is simply constriction. There are three forms of nasality and they all come from constriction. There is always restriction in every fault when you get to the root of the matter.

We must get these parts responsive, completely responsive to the elastic action of the breath, and there is only one way to get the throat open; artificial experiments will not succeed. And I have formulated a general principle which I hope to give to you in the course of the year which I am sure lies at the very root and foundation of all vocal work.

One other point. I have never yet found any fault of the voice that was not associated with some kind of constriction of the muscles of breathing, and especially the diaphragm. The stammerer tries to speak without breath; but there are many people who are not stammerers who use breath in abnormal methods which under certain circumstances would lead to that great misfortune. The natural voice is given with this breath in a kind of easy elastic responsive action.

I want to add this, that in general, vocal exercises must be co-ordinated with mental and emotional exercises, because if we practice vocal exercises alone the voice becomes hard and restricted. Bring out the emotional nature by some such exercises as Shakespeare's "Hark, hark the lark," or some beautiful joyous normal emotion such as love; and be very careful of such abnormal emotions as anger. After you get the normal emotions established, the abnormal may be practiced.

#### DISCUSSION.

MISS. CORA M. WHEELER: I am heartily glad that we have had this excellent lesson. I might almost call it an object lesson. There are a great many points which have been touched upon in a way different from that in which they have been touched upon before. I was reminded of what one of our members said to me when the question of technique vs. expression was being discussed the other day: "I don't believe in extremists in anything." It seems to me that this morning we have come nearer to harmonizing these two sides of our work than ever before. In technique and expression we start from opposite ends as it were, in our work, and we meet in the centre in the results that are produced. It has always seemed to me, however, that for a long time, technique should be separated from expression with our pupils. Not, of course, in our own minds,—I presume I am wholly in accord with the gentleman who

has spoken in that matter,—but my feeling has been that the technique should be used separately, and though we should introduce the particular selection which we are associating with that peculiar work which we are trying to do, the attention of the pupil should not be called to that fact. The technique should not be obtruded at all during the expressive part of the work.

It seems to me that one of the greatest points in all education is to create the desire for the particular result which we are working to attain, and in this case it is the desire for expression.

The most beautiful thing in the world to me is the "I can" of the child. The courage and delight with which they attempt new things. They never know anything but this feeling of "I can" until they are taught it by some one.

It seems to me, too, that in all education it is most important to start with the pupil at the point where he can start with courage and enthusiasm and a consciousness of being able to follow.

I can hardly emphasize too strongly what has been said by the preceding speaker on the importance of breathing. It is not without significance that our word "inspiration" means so much, both scientifically and artistically, and so I should not agree with the gentleman who said that when he had made a man's voice better, the man himself was no better, he had not helped the man. It may be a little "in the air" it may not seem exactly in the air, it may not seem exactly practical, but I do believe that when a man breathes better and speaks better he is better.

I want to say one word about the ingratitude that has been spoken of here this morning; in the case of the man who, having been helped by his teacher to improve his voice and methods generally, forgets the steps by which he achieved those results. Of course we should all be glad to be remembered, but to remember the song and forget the singer is the most desirable thing he can do. Somewhere I have read: "Grace is the result of forgotten toil," and it seems to me that it is only when the toil is forgotten, when it sinks into the subconsciousness of the pupil, that it really becomes of use to him. I am only too glad when my pupils forget "the base degrees by which they did ascend."

I should like to associate with an elastic condition of the breathing muscles an elastic condition of the jaw. It seems to me that the manner of opening the mouth has more to do with the quality of the tone, and the projection of tone than we realize. The only movement of the jaw, I take it, is up and down on hinges which should be oiled so as to work easily. When they are constricted it has a great effect upon the vowel elements; it has an important effect upon the quality of the voice, and it brings about other constrictions.

I heartily agree with the speaker that constriction is the cause of nearly all faults. You often hear the expression that the throat should be relaxed. Now a relaxed throat is a diseased throat, the physicians tell us. It seems to me that what we mean in that case is an elastic state of the muscles in a state of rest.

There is hardly time to speak of voice placing which should certainly have a part in this subject, whether you call it voice placing or not. We will not quarrel about terms, but the conscious intelligent direction of the voice to a certain point, directed by the will, under the control of the imagination, and that is where it seems to me the trinity of the gentleman from New York comes in.

Mr. R. I. Fulton: It seems to me that, in some respects, this is one of the most fortunate addresses that we have had in the few years of our organization, simply because it subserves the intent of this Association in harmonizing the ideas and systems or methods of the teachers of elocution. I find here so beautiful a presentation of my own theory of vocal culture that I cannot forbear to associate it with the paper I gave before this Convention a few days ago. We have a figure there drawn by Prof. Curry, which represents the fact that we must have projection, vibration, and reflection in order to produce tones. That is as true of every musical instrument as it is of the voice. He has made the application that whenever the emotion is at the projecting point, the voice is right; whenever it is at the reflective part, it is wrong. Then a good voice is one in which the emotion is at the diaphragm, and not in the pharynx.

But the figure on the blackboard is not complete. The upper and back parts of the head are omitted. Now, if I could draw

as rapidly and well as Prof. Curry, I would extend that line there a little, and put in the brain,—and we would then have the organ which inspires the diaphragm. That is the whole matter: Impulse at the point of projection, inspired and regulated by mental activity, and we have a basic law for all technique and expression.

Now, further: He has also graphically drawn ascending and descending lines which show the *evolution* and *devolution* of elocutionary culture. I will make this application, that those who misunderstand technique and misapply it, simply project it on the lower line; and those who apply it correctly project it on the upper line. Those of us who have misunderstood Dr. Rush have followed that descending line; and those of us who have understood him, and have used his principles aright, have projected our efforts along that ascending line.

Miss Mary A. Currier: We do not want all brain power; and so, if the brain is to be up there, I should also wish to have you put the heart here, near the diaphragm.

Mr. F. T. Southwick: I think there is one word, perhaps included in the term projection, that has not been used to-day, and which is a very useful word in the vocabulary of vocal training. That is what is called voice placing. It is an old-fashioned term, but it means getting the vibration in the right place. I think it is possible to speak, as I am speaking at this moment, with my diaphragm, my abdominal muscles contracted; and with as much rigidity as I can get in my chest, without distortion of my body, and yet be heard and have a reasonably clear voice. I would not like to keep that up too long; it is very unpleasant; still, it can be done, and it is done, not because I centre my soul or my will at the diaphragm, but because the muscles were absolutely inhibited from acting in that direction; because I have control by certain co-ordinations of my breath; and control a certain amount of breath in the upper cavity, by exactly the same method that I use when I am controlling my breath in the lower cavity. Having a tremendous reservoir of breath, and having added energy, I can make more noise, and I can, without injury to my voice, at least, temporarily sustain my breath pretty evenly, and so far as I am concerned, I find that the best word, the most helpful word to me, is "voice-placing"—placing the voice at the front of the

mouth. I may be mistaken. I have taken back some things in the course of my life.

Mrs. Anna Baright Curry: My ear very much deceives me, or else in the example which Mr. Southwick has just given, he controlled his breath at the diaphragm, and he also restricted the muscles of the throat. Of course, if that was done, the illustration seems to fail.

Mr. G. B. Hynson: It occurs to me that just as we are about to adjourn we are getting down to business. It seems to me that this discussion this morning is of far more value than questions of imitation in art, and so on; and the part of Dr. Curry's speech that I heard is to me one of the most practical things that we have had in this Convention. And from the attitude of the Convention, I think it is clear that we are all deeply interested in this important subject.

I think one of Dr. Curry's points cannot be too strongly emphasized, that most of the faults in the voice are due to constriction somewhere.

Again another point made by him, we speak of these organs being passive; I think they are only elastically passive, as Dr. Curry has said, and that is just the phrase that I have been searching for myself.

Miss Wheeler spoke of breathing. She said that proper breathing made us better. I believe that. I know a voice teacher in Philadelphia who used to say that if you lost one joint of your smallest toe your voice would be the worse for it. I think probably that is true and that if we learn to breathe correctly we are to some extent better. I think that bears out the theory of Prof. James who says we do not cry because we feel bad, but we feel bad because we cry.

Another point made by Miss Wheeler is very important, the method of opening the mouth; it seems to me that in order to make different sounds clearly it is necessary to shape each one distinctly. And the management of the jaw is a most important matter.

Mrs. Emma M. Huntley: Dr. Curry referred in his talk to the nasal trouble in pupils. I have found in my teaching very much trouble owing to pupils breathing through the mouth, when they ought to breathe through their nose, and I think we as teachers

ought to realize the trouble that sometimes comes from an extra growth in the nose; and sometimes in the back part of the throat. Within the past two years I have had five pupils who have had to submit to operations for this extra growth, which obliged them to breathe through the mouth. We should watch for this when there seems to be difficulty in breathing through the nose. I had three boys who used to breathe through the mouth because of this and now they breathe through the nose and the voice and articulation has improved.

Mr. E. C. Abbott: I knew a clergyman who had chronic laryngitis and that man went to the most eminent physician in Boston and was cured; he would have left the ministry had he not been cured. The muscles had been irritated by it so that it almost prevented the man from speaking.

I wish to emphasize what Miss Wheeler said about the importance of the movement of the jaw. I knew a teacher of singing who nearly lost her voice, and she went to a voice trainer, and in two months recovered her voice in all its sweetness, and when asked what he did for her she said: "He told me to throw my jaw over my shoulder and sing."

Mr. F. T. Southwick: One word of explanation regarding my illustration. I did not mean to say that any one using the voice under the extreme conditions which I was illustrating could use his voice with the same economy that he could if the muscles were free; I simply wished to illustrate the fact, which I think all voice trainers and singers and singing masters have shown, that it is possible to control the breathing to a considerable degree from the upper part of the chest; it is not always necessary that there should be great activity in the diaphragm, although I think it is conceded that the activity of the whole chest should be the chief object to be gained in breathing.

Miss Cora M. Wheeler: I should like to ask if it is the judgment of this Convention that there should invariably be breathing only through the nose even while speaking.

I have noticed certain mannerisms in some pupils where that had been insisted upon. There was a formal closing of the lips even in pausing while speaking which directed attention to the speaker instead of his speech, and was something to be avoided. It seemed to me that that had come from the instruction to breathe only through the nose.

My experience has been that it is utterly impossible to read or sing without taking breath through the mouth in doing so. I believe that at all other times we should breathe through the nose. In speaking and taking breath during a pause it is necessary to take a great deal of breath and we can do that more quickly through the mouth than through the nose.

Mr. S. S. Curry: I think there is no conflict between those seemingly diverse views. When you try to make a man breathe through his nose you do him an injury. If you try to get the right use of the breath he will breathe through his nose without your making him do so. When you tell a man he must breathe through his nose he tries to do it and breathes by suction and you are hurting that man; but where you urge him to keep the throat in the elastically passive condition I have described, his breathing will be all right but you can't make him do it by rule.

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#### BUSINESS MEETING.

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At 1 P. M. the report of the tellers of election was read by the Judge of Election, Mr. S. S. Curry, as follows:

For officers: whole number of votes cast, 81.

The following persons were elected.

For President, Mr. Wm. B. Chamberlain; for Vice-President, Mr. George R. Phillips; for Second Vice-President, Mrs. Edna Chaffee-Noble; for Secretary, Mr. Thomas C. Trueblood; for Treasurer, Mr. E. Livingston Barbour; and the Judge declared them the officers elect for the ensuing year.

For Directors: whole number of votes cast, 87.

The following persons were elected Directors for three years: Mr. F. F. Mackay, Mr. J. W. Churchill, Mr. R. I. Falton, Mr. S. H. Clark, Miss Minnie M. Jones, Mr. F. T. Southwick, Miss Emma A. Greely.

The Judge announced that the vote for the eighth director to fill the unexpired term of President-elect Chamberlain was a tie between Mrs. Mary D. Manning, of Lincoln, Neb., and Mrs. Elizabeth R. Walton, of Washington, D. C. Mrs. Walton im-



mediately withdrew her name, stating that she thought the West should have the position. Mrs. Manning was thereupon declared elected for two years.

Mr. Geo. R. Phillips offered the following resolutions:

Resolved, That this Convention cannot allow our highly esteemed and venerated friend, fellow-member and co-worker, Mr. F. F. Mackay, to vacate the Presidential chair without tendering to him its warmest thanks and recording its high appreciation of his services as President during the entire period of its existence.

Resolved, That we bear cordial testimony to his firm and excellent management of the several Conventions, to his tact and wisdom, in guiding us over many rough places, to his unvarying courtesy, firmness and impartiality, to his wonderful experience and skill as a presiding officer, to his untiring zeal and energy in serving this Association, not only in the chair but on the Board of Directors and in committee, and to his undoubted love for our noble art manifested in so many and so varied ways.

Resolved, That these resolutions be spread on the minutes of the Association, which congratulates itself that it is still to have and enjoy in his capacity as director the benefit of Mr. Mackay's valuable and highly prized services.

Mr. Phillips: There are times when one wishes for a richer vocabulary that he may add to the praises of such a man. The comfort is that he is not leaving us, he is only shifting the scene of his work, and it is a comfort to all who have been associated with him for the past four years to know that he will remain Mackay the Director, if we cannot have him as Mackay the President.

The resolutions having been seconded by numerous members, was carried unanimously by a rising vote.

Mr. F. F. Mackay: You are very kind, ladies and gentlemen, and you have been through four long years, very patient. It has certainly been in my thought a very great honor to occupy this position. I have ever simply tried to do the duty which you placed upon me as your executive officer, having only to obey the law. It requires little intelligence to obey the law; it only requires honesty of intention. If I have manifested my desire to obey the law I believe that is all I am entitled to to be considered, an honest man. You will perhaps say that is asking much for myself since

Shakespeare says "to be honest as this world goes is to be one man picked out of ten thousand." I did not think of that when I suggested it.

I will not detain you with reminiscences, but it seems proper at this moment to say a word or two as to the history of this Association. It had its inception in the mind of Mr. Williams. He sought assistance first in New York and he found assistance there as well as among the men of other States. I think Mr. Williams will bear witness to the fact that at the very first presentation of the subject there was a disposition on the part of every man and woman interested in this art, to have an organization of this kind. But business interferes; the financial basis must be looked after; and there is no man or woman in this Association so far I believe who has received any financial benefit from it. We all hope that we have received great mental advancement. But I believe there is no one here who relies upon this organization for financial support; although the outside world demands the payment of bills just as though we were not scientists and artists. It is quite a compliment to the intelligence and strength of purpose of the men and women associated with this organization that for the benefit of the people at large there has been this body of men and women willing to devote their time and ability to promoting the science and the art of elocution.

I find, too, a great advancement in other ways. When we first came together there were perhaps three hundred of us assembled, and I think I should not be far from the truth if I were to say that there were about three hundred theories presented. But gradually we have grown together until to-day it has been delightful to me to witness the general agreement with the proposition that all art must have technique, and in order to be an artist the body must be trained to do the work which the mind demands.

I have a theory in regard to it that this body of ours is simply a piece of machinery, that it receives its impressions from its environment, and that it gives them back either perfectly or imperfectly in accordance with the development of the machinery, and we have admitted to-day that practice will develop the machinery for giving of expression. It has been admitted here that art is the result of the application of psychological force

through muscular action; that has been the outcome of all the papers and all the discussion; and I believe that from this time forward your excellent board of directors—I forgot again that I was a member of that board—with such a grand man as Mr. Chamberlain at the head of the Association will march on without impediment; and it is my sincere wish that the Association shall go on doing as it has done, conferring together by papers and discussions, until they shall at last reach one system of work which shall fully develop the science and the art of elocution. I have the satisfaction of believing that I leave you in a fair way to do this. When I say I leave you I mean that I shall now come upon the floor as a lay member of this body.

The Secretary then read the following letter of invitation from Detroit, Mich.

The National Association of Elocutionists is most cordially invited by the Elocutionists of Detroit and vicinity to hold the Meeting of Eighteen Hundred Ninety-Six in the city of Detroit.

Fraternally yours,

EDNA CHAFFEE-NOBLE, Detroit.

MRS. LORRAINE IMMEN, Grand Rapids.

THOS. C. TRUEBLOOD, Ann Arbor.

It was moved by Mr. S. S. Curry and seconded by Mr. G. B. Hynson that the invitation be accepted, and that when this Convention adjourn it adjourn to meet in the city of Detroit next year. Carried.

The Secretary announced that the Board of Directors recommended that the Convention open on June 29th, 1896.

Moved by Mr. S. S. Curry that the recommendation of the Board of Directors be adopted.

Seconded by Mr. T. C. Trueblood. Carried.

Moved by Mr. E. C. Abbott that the length of time to be covered by the Convention be left to the Board of Directors.

Seconded by Mr. T. C. Trueblood and carried.

Moved by Mr. T. C. Trueblood that the Literary Committee be requested to insert the hours at which business shall be taken up, Election of Officers, etcetera, in order that Members may be informed in advance at what hour such matters will be taken up.

Seconded by Mr. Curry and carried.

The President announced that a Meeting of the Board of Directors including new members and new officers would be held at the close of the Convention.

Mr. Clark moved that a vote of thanks be tendered to the management of the Massachusetts Institute of Technology for their kindness and courtesy in allowing the Association the use of their building during the Meeting of this Convention; and that the Secretary be instructed to send them a letter to that effect. Seconded by Mr. Pinkley and carried.

The following letter was sent:

To the President of the Mass. Institute of Technology.

My Dear Sir:

The National Association of Elocutionists desire to express to you their most cordial thanks for your generous hospitality in allowing them the use of Huntington Hall for the Meetings of their recent Convention.

Sincerely and cordially yours,

F. F. MACKAY, Pres.,

THOS. C. TRUEBLOOD, Secretary, N. A. E.

Boston, June 28, 1895.

Moved by Mr. Pinkley and seconded by several that the thanks of the Members of the Association be tendered to the elocutionists of Boston and vicinity for their kind treatment and entertainment of the Members during their six days' residence in Boston. Carried unanimously.

The Convention then adjourned.

FRIDAY EVENING, JUNE 28, 1895.

Recital by Mr. Leland T. Powers, Boston: "David Copperfield," by Dickens.

LIST OF MEMBERS.

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The Literary Committee beg leave to make the following explanation regarding some errors that may appear in this report. The editorial work being done in Chicago, and the printing in New York, has resulted in occasional mistakes.

A part of the report was printed without knowledge of, or proof correction by, the committee. In other cases, some of the editorial copy was missing from the proof submitted for correction.

We do not mention these things in order to rest blame upon anyone, but simply that the committee may not be censured for possible errors for which they were not responsible.

HENRY M. SOPER,  
Chairman of Literary Committee.

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NOTICE.

Copies of the reports of the NEW YORK, the CHICAGO, and the PHILADELPHIA Conventions may be had by Members at 50 cents each, money must accompany orders. Address,

THOS. C. TRUEBLOOD,  
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**TREASURER'S REPORT OF THE NATIONAL ASSOCIATION OF ELOCUTIONISTS.**

1898.		Debit	For the year ending July 1st, 1898.		Credit.
March	12	E. L. Barbour, postage, printing and expressage.	10 47	1894 Aug.	By amount received from previous treasurer
"	12	Times Printing Co., envelopes and due bills.	3 50	1895 Feb'y.	By Emerson ad. in Philadelphia Report.
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"	4	Geo. R. Phillips, postage of Philadelphia Report.	90	"	By Ginn & Co.
"	27	Anna B. Curry, expressage on Reports.	3 20	April	By Penn. Pub. Co.
"	27	R. I. Fulton, R. R. agent and postage.	17 90	"	By P. Garrett & Co.
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"	27	E. S. Werner, printing 2,000 programs.	31 50	June	By Sale of Reports.
"	27	S. H. Clark, stenography and postage.	21 69	"	By 185 full memberships at \$3 00.
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Respectfully submitted,  
E. L. BARBOUR, Treasurer.

PROCEEDINGS OF THE FIFTH ANNUAL MEETING  
OF THE  
NATIONAL  
ASSOCIATION OF ELOCUTIONISTS

HELD AT THE CHURCH OF OUR FATHER  
IN THE CITY OF DETROIT

JUNE 29 TO JULY 3, 1896

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OFFICIAL REPORT

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PUBLISHED BY THE ASSOCIATION

1896

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**THE NATIONAL ASSOCIATION OF ELOCUTIONISTS**  
**1896.**

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### WERNER'S MAGAZINE,

108 East 16th Street, New York City,

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## CONSTITUTION.

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1. *Name*.—This body shall be called the National Association of Elocutionists.

2. *Object*.—To promote vocal culture and dramatic expression, and to unite the members of the fraternity of readers and teachers of elocution and oratory in closer professional and personal relationship by means of correspondence, conventions, and exchange of publications.

3. *Membership*.—Any teacher of voice-culture for speech or dramatic expression, public reader, author or publisher of works on elocution, may, on nomination by Directors and payment of dues, be elected a member and entitled to the privileges of active membership, including the published annual proceedings of the body. Associate members, not designated above, may be elected upon nomination and the payment of dues. They shall not be entitled to vote or hold office, but shall enjoy the other privileges of membership. Persons of eminence in the profession, or such as may have rendered conspicuous service to the institution, may be elected to honorary membership. The fee for membership in the association shall be \$3 for the first year and \$2 for each succeeding year. Nonpayment of dues for two successive years shall entail loss of membership in the association. This amendment shall go into effect on and after July 6, 1896.

4. *Officers*.—There shall be annually chosen a President, two Vice-Presidents, a Secretary, and a Treasurer, whose duties shall be those ordinarily devolving upon such officers. There shall also be a Board of twenty-one Directors, divided into three classes: Committee of Ways and Means, Literary Committee, and Board of Trustees. The seven persons receiving the highest number of votes shall be elected for three years, the seven receiving the next highest number shall be elected for two years, and the next seven for one year. The officers

*NATIONAL ASSOCIATION OF ELOCUTIONISTS.*

first named shall be ex-officio members of the Board of Directors. Seven Directors shall be elected annually to fill places of the seven retiring.

5. *Meetings.*—The annual meeting of the Association shall be held at such time and place as the Directors may suggest and the Association determine.

6. *Sections.*—The Association may, during the year, organize itself into sections, each appointing its own chairman, and each being responsible for papers and reports in its special department of study, which documents shall be forwarded to the Directors.

7. *Alterations.*—Alterations of this constitution may be made by a vote of two-thirds of the members present at any annual meeting, provided that three months' notice of the same shall have been given by the Directors in writing.

8. *Notice of Alteration.*—Any and all notices of alterations of, or amendments to, the Constitution, duly announced in *Werner's Magazine* during the year, shall be deemed lawful notice to each and every member of the Association; said alteration or amendment shall be open to discussion and acceptance or rejection at the coming Convention, as provided in Article 7 of the Constitution. Such notification shall be duly signed by the Chairman and Board of Directors.

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1. *Rules of Order.*—Rules of order shall be those governing all deliberative assemblies, Robert's "Rules of Order" being the standard of authority in cases of doubt.

2. *Quorum.*—Seven shall constitute a quorum in the Board of Directors. A quorum of the Association for business purposes shall consist of thirty-five members.

3. *Elections.*—A majority vote of the members present at a regular meeting shall decide the question of the reception or the rejection of new members. Unless a ballot is called for, all elections shall be by acclamation. Not more than three honorary members shall be elected in one year.

4. *Committees.*—The Committee on Ways and Means shall consider and report to the Directors the time, place, and arrangements for each annual meeting, subject to the approval of the Association. The Literary Committee shall be responsible for the literary, scientific and artistic features of the annual meeting, and shall report the same to the Board. The Trustees shall have control of the property of the Association, books, manuscripts, or works of art. They shall be responsible for the custody of revenue of the Association, whether from donations, bequests, members' fees, investments, or from other sources.

5. *Absent Members.*—Members detained from attending the annual meeting shall notify the Secretary.

6. *Papers.*—No paper shall be read before the Convention of the National Association of Elocutionists except by the author of the same, and no essay shall be published in the official report of the Association except such as has been read by the author at the Convention, the proceedings of which constitute the report of said Convention. But this By-law shall not be construed so as to prevent the reading and publishing of the essay of any distinguished scientist or litterateur

who may be invited by the Literary Committee to prepare an essay for the Association. The Literary Committee shall be accountable to the Board of Directors for all such invitations.

7. *Advertising.*—No person, whether a member of the Association or not, shall be allowed to advertise in any manner in the rooms of the Convention any publication, composition, device, school, or invention of any sort, whether by free distribution, by circulars, or orally.

8. *Modification or Suspension of By-Laws.*—The above provisions shall be modified or suspended only by a two-thirds vote at regular meetings.

# NATIONAL ASSOCIATION OF ELOCUTIONISTS.

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The Convention was called to order at 3 P. M. by the Secretary, Mr. Thos. C. Trueblood, who, in the absence of Mr. Mackay, the retiring presiding officer, introduced the incoming President, Mr. Wm. B. Chamberlain.

Prayer was offered by the Rev. Lee S. McCollester, Detroit.

The address of welcome for the city of Detroit was made by Rev. Donald D. MacLaurin, Detroit.

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## ADDRESS OF WELCOME.

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REV. DONALD D. MACLAURIN.

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*Mr. President and Members of the National Association of Elocutionists:* My first word is one of apology; I am sorry to be a little late; it is my habit to meet my engagements promptly, but when the Committee waited upon me I informed them that I had another engagement for this afternoon at our annual banquet, and as it is I was called away before I had the opportunity to deliver my speech there.

My second word is an expression of fear. I am really afraid! I am not often afraid when I stand before an audience but to stand before those who know how to talk—it does startle me and fill me with fear.

I remember a story of a student some fifty years ago, in one of our old Theological seminaries, who like some of the students in our schools of divinity today, thought he knew about all there was to be known, and instead of reading his sermon before the class as all the members were required to do each year before their teacher and fellow students, he determined to show



them all how it ought to be delivered without notes; and so he mounted the pulpit in the class room and commenced, announcing his text: "But none of these things do move me." The next sentence failed to appear. His face grew warm—possibly you know his feelings; you may have been stage-struck yourselves sometime; perhaps not—again he said "But none of these things do move me." And again he paused. Once again in desperation he said: "But none of these things do move me." Whereupon the professor, with that cool and sarcastic manner that some of them have, said: "Pray sir, what would move you?" At that point something did move him and he retired from the pulpit and took his place with much shame among his fellow students.

I feel like moving down myself at this time but I am here to speak a brief word of welcome to you, and I know of no workers in any department that interests all humanity to whom I can give personally a more hearty word of welcome than to yourselves.

When I was younger I thought perhaps I might learn to speak; I took some lessons in elocution from a professor who was accustomed, alas, to indulge too freely in the intoxicating cup; that habit disqualified him for any responsible position, and so he earned a precarious sort of a living in our college town by drilling such of the boys as he might secure in the art of expression, and they used to say that he would not only correct but would even write some of the essays and orations for the boys. He never wrote mine so I do not know whether that charge is true or not, for he died before my graduation day came. But I remember well one night walking down the street of the beautiful village in which the college was situated, Hamilton, New York, after having taken but one term in elocution—and that is about all I ever had—he said to me as we were parting at the gate: "MacLaurin, why don't you come down to see me?"—he had been drinking that day—"Professor," I said, "I have been intending to come down to see you for a long time." But before I reached the door he returned to the gate and said, "MacLaurin, come here; do you know what old Bill Shakespeare says?" Well, I had heard him reel

off old Bill Shakespeare as he called him, by the half hour; I think he knew the whole book, and so I said: "Professor, I don't know just what you mean." Then in his own marvelously dramatic way, reaching his hand in the twilight over the gate, he said: "MacLaurin, old Bill Shakespeare says that 'hell is paved with good intentions,'" and he bade me good night and disappeared, and I have never seen him since. I was certainly startled, though I haven't yet carried into effect my intention to study the art of expression.

I welcome you, therefore, as those who are doing a fine service for all humanity. I wish you could succeed in interesting the brothers of my profession more than you have as yet in this art of expression. We occasionally find a good thought, sir, and once in a while we do gather good materials into a sermon, but we fail to make the impression that might be made if only we knew how to say it. And how often we murder the Scriptures, the sublimest literature in the world, in reading them. And how often we murder these hymns; than which, perhaps, there are no finer forms of poetry extant. If you could only teach us how to read a hymn, you would find hundreds leaving the house saying, "The reading of that hymn was alone worth the sermon." So I am in hearty sympathy with your work, and if you could interest the brethren of my calling who speak to more people than all the rest of you combined, and teach us how to say the word, you would be doing the largest possible service.

I welcome you to this beautiful city of ours. We are proud of it; we are proud of its people; you must not take my tardy appearance as any indication of the heartiness with which you will be welcomed among our noble people; they are generous, they are whole souled; they are with a few exceptions genuine.

I welcome you to its broad streets; we think that our avenue here, Woodward, is the finest street in the country. We welcome you to our beautiful river; than which there is no more beautiful on the continent; nor one which carries on its bosom more tonnage. We welcome you to our beautiful island park, and we welcome you also to the study of our municipal affairs. We have what we believe to be the most picturesque and unique

mayor in America. No doubt you have heard of him. We welcome you to study some of the fruits of his energy during the six years of his administration. You can buy on any street railway, I think with one exception, eight tickets for a quarter; perhaps to you that is no consideration, but to us it is much. On one of these railroads, the first I believe in America to give practically a three cent fare, you may travel, if you ask for transfers, fifty miles, or perhaps sixty or seventy; and we have a great many other interesting objects in our city. I shall hope to do myself the honor of attending some of your sessions, and I wish for you the best, the most successful, convention you yet have held, in this the most beautiful and happy city in the United States.

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#### THE PRESIDENT'S OPENING ADDRESS.

WILLIAM B. CHAMBERLAIN.

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*Fellow Members of the Association, Ladies and Gentlemen:*  
 As a people we have been celebrating the centennial of our independence for the last twenty years, and the grand work is not yet quite completed. Within two weeks, the people of the great state in which we are met to-day will be called to observe the one hundredth anniversary of the evacuation of Detroit by the British. This beautiful point, one of the last to be fully acquired by our new nation, presents us to-day its miles of mills, ship yards, elevators, depots, wharves and warehouses, displayed along its great water highway, symptoms of the commercial thrift and the teeming industrial life which mark the enterprise of our growing country and especially its leading interior cities. But the growth of these years is indicated not alone by this marvelous material development. The splendid public halls, the beautiful private dwellings, the unusual cleanliness and the high degree of taste displayed throughout this beautiful city, as well as the generous hospitality which is already making Detroit a marked convention city, bear evidence of the intellectual, artistic and social development, which is not inferior to its commercial prominence.

Among the varied interests which have called and will call together our American citizens to this convenient and beautiful central spot, not the least, assuredly, are those which summon us in the interests of education, the safeguard and the glory of our young but already great American nation. And among all the rapidly multiplying subdivisions of educational work, none, certainly, can be more important than that which occupies the meeting ground of the physical and the psychical—the great domain of oral communication.

As this delightful spot on which we now stand was the last to be ceded to the new free government, by the old monarchical one, although it seems now to have been always in our possession, and was long ago thoroughly domesticated among the sisterhood of cities, even so the beautiful art of speech in its practical and in its esthetic applications has been but tardily acknowledged to belong to the grand realm of liberal culture; yet it is destined ere long to occupy an acknowledged central place in the great new world of modern art and learning.

When, nearly fifteen years ago, the cry began to be raised, let us draw nearer to each other, let us know one another, let us combine, let us organize, it was the plaintive voice of loneliness; it was the utterance of conscious need; it was the recognition that we as individual teachers in this department had need each of what others could give. It was also a modest but honest recognition on the part of some that they were in possession of that which might be beneficial to their fellow workers. Touching the relation of the profession at large to the educational world outside, there was a more or less defined feeling that our work was not recognized as it deserved, and needed to be. For this, if true, there were perhaps two reasons: first, that we were not duly understood by educators outside of our own specialty, and second, that within our own ranks, we did not adequately understand each other, perhaps did not fully understand ourselves. Different points of view, different aims, general and specific, differences in nomenclature, different general schools of training, different estimates as to the relative importance of the various elements entering into expression, variant conceptions of the bearing of science upon our

common art, divergent views as to the office of the art, as whether it should be considered an end in itself, or a means of general culture ancillary to the recognized broad education of college or university, or yet, something that might be in a sense a substitute for the formal orthodox education; these and many other elements of disagreement, or rather of lack of understanding, held us apart. But now for the last four years we have been growing together; and have we not made good progress in getting acquainted? We have learned to appreciate each other, not less but more, for occupying different positions. Many of us perhaps have gained juster views of some department or specialty of our work which we had scarcely recognized or had underestimated; while perhaps no one has failed to get an enhanced estimation of his own particular aims and methods. As men and women we have learned to know and appreciate each other, and have felt strengthened in our mutual acquaintance. Many prominent in the work from different parts of the country have contributed from their stores of experience, of research, of general wisdom and technical skill, and still better of their professional enthusiasm and personal comradeship.

The topics thus far considered have covered a wide range of thought. It was natural that the discussions of these opening years should be largely occupied with general views of our work and the general effort to get adjusted to each other and to our newly conceived or modified relations within our own body and without. The special thing thus far accomplished has perhaps necessarily been this general finding of our bearings. I conceive that we are now approaching an era in our work in which we may make some advance upon the general type of work which we have thus far accomplished. We are not any longer isolated individuals working in the same line; we are a recognized body of men and women seeking common ends which are now quite fairly understood and appreciated. I believe that what might be called the apolegetic stage of our history is pretty safely passed, and that we may now address ourselves to more positive, constructive work, and give more attention to the details of the various lines of inves-

tigation, formulation and practical application of the great principles which belong to our science and our art.

I have recently been reading the history of the Music Teachers' National Association now in its twentieth year. Having been for a number of years a member of that body, and knowing something of its workings, I have been interested to trace certain resemblances between their work and ours. The comparisons have in several particulars been in our favor. The Musicians' Association grew, as did our own, out of a felt need of musical understanding and sympathy. Those who did only private teaching knew little of the work of public instructors and were accused of having even less interest than knowledge, while the compliment was rather freely returned. Relations of artists or performers to teachers were not intelligent or cordial. Then too, there was a lurking suspicion that the musical profession as a whole was not so intellectual, scientific or progressive as its better members desired and its cause demanded. They felt as some of our men have felt, that the art so noble and so far reaching in our view, met with but niggardly appreciation among the educated. A few men, moved by these thoughts, started the enterprise of national organization. Many doubted and some opposed. An ex-president of that association says: "The most serious obstacle that was encountered in our efforts to gain a footing for the Music Teachers' National Association was a seeming lack of faith in the enterprise on the part of many of our prominent musicians. \* \* \* \* \*

"It was no uncommon thing in those days for musicians who were in position where they might have been of substantial service in promoting the interests of the association, to shake their heads and express grave doubts as to the possibility of the Association ever reaching a position of marked influence."

Those who led in the work were mainly teachers. Like ourselves they at first discussed quite general subjects, as, for example, the advancement of musical art. They were reaching after higher standards and appealing for a juster recognition. Like us too, they early felt the need of agreement in technical terms, though their terminology was from the first more definite

than ours, and their nomenclature more comprehensive. After a few years their work shows more distinct study and comparison of methods. Technical details begin to be tolerated and even desired in the place of general apologetics. In the progress of their work from year to year, however, they found frequent occasion to recur to basic principles, a thing which in any science or art will always be needful. They found much difficulty in making good programs and in properly balancing the literary work, discussions and speeches on the one hand with artistic recitals on the other.

About the seventh year they effected within their body the organization of the American College of Musicians, providing for examinations and the conferring of degrees. For the carrying out of this work they created an examining board, organized in sub-committees representing the various departments and specialties in musical work, which reminds us of a suggestion prominently made during the correspondence initiatory of our organization. I refer to the proposition that the elocutionists nationally organized should examine candidates for professional standing and confer some certificate or recognition. The gentleman who has almost from the first been the secretary of the Music Teachers' National Association testifies that the creation of the American College of Musicians has tended to establish a standard for the music teacher. To accomplish this in the way of moral influence is no small achievement, even though it should not affect the legal or commercial aspects of the work.

Another great work accomplished by the Music Teachers' Association has been the establishment of various state organizations, which in their sphere have been quite as energetic and effective as the parent body. It seemed to some who opposed the National Association that its growth was unnatural, from the top downward, or from without inward. Such opposers urged that local associations should first be formed, and that by the combination of these a National Association would ultimately be effected. The answer to the objection in their case, as in ours, seems to be that practically it is both easier and more effective to call together a moderate number

of earnest, enthusiastic people from a wide area than it would be to secure a sufficient number for actual work in a smaller section. May we not hope, however, that we shall soon have a large number of state associations of elocutionists, which shall both receive inspiration from the national body and recuperate and enlarge that body by a constant stream from these tributary sources. There are now, I understand, some half dozen of such state associations. Let the number be doubled this year.

What now are the most obvious and pressing needs of our own work? We of course recognize that we represent, not a specialty but the combination of a large group of specialties, each important in itself, and all vastly more important as combined. Our work stands for a view of education which includes much that is commonly called utilitarian, but also much that reaches far higher and deeper. In its truest meaning it is the fullest expression of life.

The work of expression is most intimately connected with general literary and educational culture, and I believe there is danger that as specialists we shall not fully recognize this wider meaning of our subject. School children of to-day, even of the grammar grades, are made familiar with much good literature, which most of us learned as adults. Their more rapidly developing literary tastes will lead them to be impatient of cheap literature and will render them incapable of being helped in their general development by a class of writing which still occupies a large place in our professional publications, and in the staple books of selections used by some teachers of elocution. As teachers of expression we ought to insist on the best in literature. When we do this, we shall gain the alliance of many of the best teachers of literature, who realize that a good vocal interpretation is absolutely essential to the full realization of the thought of the author. It is possible that the object of our Association, as expressed in the second article of our Constitution, may be narrower than our own actual thought to-day. "Vocal culture and dramatic expression" do not perhaps fill the requirements of our office. Certainly the practical teachers



whose opinions and criticisms we have been receiving during the last three years, believe that we as elocutionists have a real mission in the teaching of what they call "plain reading," which is simply the vocal interpretation of good literature of all kinds, and not simply the dramatic. That vocal culture, of some sort and to some extent, is essential to this literary interpretation, is evident, but so are many elements which do not seem to be included in these two terms, "vocal culture" and "dramatic expression." Undoubtedly we are in possession of both the scientific and the artistic material, which can be and must be inwoven with the best literary and pedagogical warp, to form the great fabric of cultured intellectual life. We have not, as I apprehend, yet brought our share to the solution of this problem. I believe we are called to do much more detailed and minute study looking toward the pedagogical applications of our work, and particularly toward the cultivation of the best literary tastes.

The hygienic idea also claims our attention prominently. We are not, indeed, a company of physicians, nor yet precisely of physical culturists, and yet all sound training in either voice production or esthetic gymnastics, must recognize its necessary relations to general physical education. Our work ought to be virtually if not formally allied with that of another great section of educators who are already nationally organized under the name of the American Society for Physical Education. Some of the leaders in that movement cordially acknowledge that our point of view is ideally higher than theirs, even as muscles of expression in the human face occupy a plane above muscles of mere locomotion in the matter of dignity and importance. Those educators are ready, I am confident, to join hands with us as we may be represented through the most scientific of our specialists in that department; and we shall gain both strength and influence by such alliance. In the fundamental requisites we seek what they seek, normality, ease, flexibility, endurance and grace. We only super-add to this common basis the distinctive properties of expressiveness and interpretation through movement. If physical education from their point of view is

worthy of all the machinery and effort of a national organization, surely we need to give that subject equally careful scientific attention.

The social consciousness was never so really alive in the world as to-day. Our new and revived sociological conceptions have a legitimate bearing upon the special work which we represent. Societism as against individualism is claiming the profoundest thought of many of our best and ablest men. The great doctrine that "no man liveth to himself," should find readiest response among students of expression, for our work is in its very nature, social. Our laboratory is the audience, whether convened in the public assembly, the social gathering or the more restricted auditorium of the drawing room. It is the communication of mind with mind, it is the going out of one soul to others in illumination, inspiration, pleasure, helpfulness. This, fundamentally, is the very conception of expression. All the sympathetic elements represented and cultivated in the work of expression tend to this ideal. The element of entertainment in our work whether applied to the more public and professional, or to the more private and social uses, is becoming and is destined to become a most prominent one. In the use of good literature of all types, and through personality, healthy, versatile, helpful, we are to meet one of the great social needs of a restless and increasingly active age, bringing the touch of comfort, of wholesome mirth and diversion, of spiritual illumination and uplift.

One of the greatest functions, if not the distinctive office of expression, is in what we technically call oratory. Prominent educators all over our land have said in reply to our queries: We want better public speaking; we want men trained to utter forcibly their own thoughts rather than beautifully and skillfully to repeat the thoughts of others. In this full but telegraphic age we want men with powers of condensation and large suggestiveness. We want men who can think their thoughts into tones that shall reproduce themselves in multiplying images and reasonings, and volitions. Men who, at least expense of time and nerve, can beget the most vigorous thought and secure the most important action. In these days of

conventions, when both the "business and the bosoms" of men are addressed, when the interests of finance, and the throbbings of patriotism, to say nothing of the greatest values in morality and religion;—when these momentous issues are actually holding the attention of thousands of men, who leave pressing business and often travel hundreds or thousands of miles to hear and be heard, it seems childish for one to look back to the days of the idle Greeks who spent their whole time in "hearing or telling some new thing," and lament the passing of the spirit of oratory. Never in the history of the world were so many people thrilled and moved and actually influenced as in this year 1896. A great speech may not be so long remembered or so often quoted as formerly, because the same morning paper which brings the text of that speech, brings a hundred other interests; and each succeeding day displaces these by others more exciting. And yet the speech has done its work. Depend upon it, a busy, practical age, with all other means of communication so perfected would not still be talking, if speech were not after all the most effective means of conveying thought and impulse. And when we touch the higher forms of thought, appealing to the deeper and more noble sentiments of the soul, what but the living voice can convey adequate impression. Formality may decline, polished rhetoric may fail, the long drawn, artful, soulless period may weary us, but practical utterance of interested men and women on the basis of unaffected, hearty conversation, intensified, and elevated as the proprieties of the occasion may indicate, this was never more highly appreciated nor more needed than to-day. It is with pleasure I remember that we are to have in this convention practical and helpful thoughts along this line, offered by some whose experience well fits them to be instructors in this great art. And I suspect we shall need from year to year much work, not only directed toward the better appreciation of ideals in oratory, but calculated, as well, to give specific direction in the culture of this king of arts.

In all these general divisions of our study, do we not need yet more of the scientific spirit? We have well-defined

beginnings of this in the careful search we are already making for acceptable terms by which to symbolize the common conceptions that are staple in all our thought and work. In addition to this special work in terminology do we not need similar investigation in the psychology of our science and art, in its pedagogy, and in its relations to other sciences and arts, especially to literature; and do we not need to develop the matter of orthoepy or pronunciation?

If we agree essentially as to the development along the lines thus indicated and others that will appear to us as we proceed, let us try to answer a second question that presents itself from these considerations: namely, how shall we attempt to meet these needs? Let me answer as briefly as possible.

First: Let us have more specialized work in our conventions—more subdivision of labor. I recommend that we divide into sections for parts of our work. Individuals in our number have remarked "I should like to talk with those who are specially interested in voice production, and attend to it more minutely and more fully than we can in a general convention." Another says "I should like to have a conference with those specially interested in literary interpretation." Another, "I want to see the platform readers and talk over programs and renderings, and get some criticism on my own work." Every one of us doubtless, would elect some one or two sections with greater benefit to himself. We have abundant precedent for this in the case of the scientific associations. If we should divide on the basis of the special uses of our art, we might have for example, a section for literary interpretation on general principles of scholarship, a section for platform reading and recitation, a section for dramatic action, one for college instruction, another for public school teaching, perhaps a section for the study of comparative art. Or if the divisions should be made on the principle of the elements of technique, we might have a physical culture section, a vocal culture section, a pantomimic culture section, an orthoepic section. Should we not thus be developing experts? Should we not furnish authorities in these different lines, as the scientists do in the different branches of biology, botany and the other sciences, such subdivision need

not by any means interfere with the general aims of the association. We should still have our broader topics, which would occupy a portion of our time, though we should probably not attempt to consider so many of them in any one year. We should have one or two topics for the whole Association each day, should have our section meetings at other hours, and our recitals in the evening, as at present. We could in this way do much more exact scientific work, develop a more finely detailed technique, and give authority to our findings and opinions as experts and scholars.

Such subdivision of the work of the Association as a whole might suggest the appointment of permanent or long-standing committees in different departments. We have already made a beginning of somewhat systematic and continuous work in the line of terminology. Another might be created on the history and literature of our profession. Another, which I imagine would be very useful, might be a committee on professional relations, which committee should have in charge the general subject of the relations of our profession to some of the other departments of educational work, as for instance, to the teachers of English, to the Association for Physical Education, and perhaps others. The same committee, or, if thought best, another one, might be gathering material and formulating reports looking toward the erection of a standard for professional recognition within our own ranks. It might be well also, to have a standing committee on the matter of pronunciation, or orthoepy. Our brethren of the musical profession have made some beginning in this matter of permanent committees, or organized sections equivalent to such, as for example, the Church Music Commission. Your president commends to your careful consideration these two points here mentioned. Subdivision into sections in our associational work, and, connected with this, the appointment of standing committees in some of the different subdivisions.

In what has been said on the last point I should be sorry to be understood as recommending that the scientific aspects of our work should be made to crowd out or belittle the artistic. I believe that the science and the art must be developed

side by side, or to change the figure slightly, they must keep "lock-step" with each other, the science being just one step in advance. We should have not less, but more art products, definite and of high grade. As has been already indicated, the elevation of our art ideals will tend to the introduction of better classes of literature in many of our recitals. Not that Shakespeare and Browning should have a monopoly. Let us have all kinds of good literature, but let the selections be more orderly in their classification. Such an organization as ours ought to set a good example in the matter of programs. The formation of a good program, so as to secure unity, variety, progress, relief, climax, is itself one of the highest applications of the art principle. Must we not admit that some of the programs presented at our annual conventions have not been works of art as programs? Is it not true that we have sometimes thrown together whatever we happen to have in such arrangement as we could effect, or without any orderly arrangement? Not every selection is admissible at every place simply because it is intrinsically good. A pupil in the seminary being asked why he introduced a certain chapter of the Bible into his service for the day, replied, "Why, that's good reading."

The elocutionary profession perhaps errs as often as the clerical in producing desultory and fragmentary effects.

The labors at present required of our Literary Committee are very arduous, they have too much ground to cover, and they receive often but tardy response to their appeals for assistance from the members in making up the programs for our Conventions. "It is more blessed to give than to receive." Would it not be delightful and inspiring if with modest cordiality every member having something to offer would frankly put it at the disposal of the committee, to be used or not as might seem best? Ought such volunteering of services to seem, among ourselves, in anywise out of place? I suggest, also, that there be a general Literary Committee organized in sub-committees according to the sections of the Association, as already intimated, and that in addition to this subdivided committee there be appointed each year a large and represen-

tative committee who shall have sole charge of programs for evening recitals.

Perhaps the greatest object that such an association as ours should secure, is the free interchange of thought, not alone in prepared papers and discussions, but also in more spontaneous conversational ways, and what matter if some of the thoughts appear fragmentary and disjointed? Such separate nuggets often possess greatest value to the professional mind. To favor such free exchange, your president would suggest two features which may be regarded as innovations, but which he believes would justify themselves upon trial. First: Let us have once or twice in each annual convention a little actual laboratory work. Let a few short selections, or typical passages be rendered by teachers, or if you prefer, by any of their pupils, and in connection with the rendition let us have a model exercise in criticism. Would not such work do much to keep our theoretical conceptions in living touch with the practical; and are we not men and women mature enough and charitable enough, and sensible enough, to get actual good from such an exercise without any disturbance or sensitiveness of feeling? I am not at all sure that it would be impracticable to have sample lessons given, as is often done in some of our best normal schools. •

Second, (and here I am sure there can be no feeling of hesitancy) let us have at least once in each convention, a question box exercise. Let members drop into a box prepared for the purpose, such queries as they desire to hear answered, designating, if they choose, the person who shall give the answer. The time of one intermission would be ample for a committee to assign these questions to different members, who should have half a day to prepare the briefest and most pointed replies.

Apropos of the question box, the president would also suggest that the hours of our sessions are times most naturally fruitful in the suggestion of topics that should be discussed another year. Let all such suggestions as they appear to any member be deposited for the assistance of the Literary Committee of the following convention.

All that has been said above seems to point to hard work and to ignore the fact that our organization should be largely social. Fortunately this feature has not been forgotten by our generous local committees, here or elsewhere, nor should we forget it in our general arrangements. Personal acquaintance among the membership of our profession is a consummation devoutly to be wished. It tends to the removal of any possible prejudice or misjudgment of one another, promotes mutual understanding, often favors practical alliance and helpful interchange of ideas. And better than all merely professional gain is the genuine sense of comradeship and real fraternity which comes only with the meeting eye to eye, the clasp of hand, and the revelation of the real personal self, which is never quite complete when blended with any degree of professionalism. Let us know each other better, and we shall trust and love one another the more.

Now I am aware that I have made a considerable number of recommendations. This very fact necessitates one more. I ask for the appointment of a committee who shall at your convenience report on the recommendations contained in the president's address, indicating what points if any, are found feasible and desirable, and suggesting means for carrying such into effect.

If not all these specific plans shall be adopted, or however far or fast we may see our way to carry them out, is it not time for distinct advance in what might be called the articulation of method? May we not realize greater breadth and at the same time a finer intensity in our work by practice of more specialization?

Such a general scheme for our future work must certainly give us more of intellectual illumination, more of esthetic refinement, more definite professional stimulus, finer and safer mutual correctives, fuller guidance, and richer helpfulness. Let us make this Association for all the years to come, a source of inspiration and of practical help such as no man or woman in the profession will feel able to miss. The time is ripe for it. The ardent and most skilful labors of those earnest and enthusiastic men, who as our officers, directors, and committee-



men, have brought to pass the signal and splendid achievements of these first four years, not only bestow upon us the rich fruitage of their toil, but with that devolve upon us the enlarged responsibility of carrying forward the work thus grandly begun. As members of this Association we are here to give and to get the best that is possible for us, and each one with honest effort and with quickened but steadied enthusiasm of mutual helpfulness, is to contribute from his store of experience, knowledge, skill, in such form and to such extent as the needs of all may seem to demand.

In this spirit he whom in his absence, you chose to honor with the responsibility and labors of the presiding officer, desires now to take up the duties of that position, confidently expecting the kindly and cordial co-operation of all his colleagues, who are all his fellow workers, so long as such service may appear to be for the profit and pleasure of the majority. He will be glad to lay down this particular form of service and to take up any other whenever in your wisdom he shall be so directed. Now, as at all times, it shall be his highest privilege to co-operate with his fellow members in striving to make the National Association of Elocutionists an increasing delight and a mutual assistance to our ourselves, a vindication to the world of the noble science and art in which we labor, an illumination and a blessing to the people for whom we live and work.

I see that we are honored on this occasion by the presence of one who has stood for many years prominent, very prominent in our profession, and who is the son of one of the fathers of our art and science, the Rev. Francis T. Russell, an honorary member of this Association. Will he be kind enough to come to the platform and say a word to us and let us see him. I am sure we shall all be glad to hear a word from you, Mr. Russell.

#### REV. FRANCIS T. RUSSELL'S ADDRESS.

*Brothers and Sisters:* It seems to me that elocutionists ought not to make speeches. Their business is to make others speak; and I am sure if we could all speak as well as the citizen of Detroit who has just addressed us we should feel that we

had accomplished something in our art. I believe I was merely to be seen.

THE PRESIDENT: And heard.

MR. RUSSELL: If I was a child I might content myself with saying nothing, but I feel moved to endorse most cordially, as I am sure everyone does, every suggestion that has been offered by our President, those suggestions touching upon morals, in which I, as a moralist, should certainly be interested, and in one of them particularly, the right formation of programs; to see that the tone of the art is all the while elevated, whenever we read or speak in public. If we can keep such a lofty aim before us we shall find that we are all the while advancing along the upper lines of the art.

The President has very kindly referred to my honored father who was a man too noble, too exalted in intellect and in character and in soul, ever to admit anything that was in anyway lowering or unsuitable in character upon his program. I remember when the great James E. Murdoch said to me—I was a boy then as you may suppose—"Frank, there are some elocutionists who can make their way, and make more noise in the world than your father, but when you come to moral effects he is unapproachable." If we can aim at moral effects in our programs we shall be exalting our art.

As to the other suggestions which were presented—though the President was kind enough to refer to them as numerous—they are surely not too numerous to be considered very seriously and earnestly, and I trust acted upon by this convention. I find that my interest in the convention grows more and more, and I have denied myself several pleasures that I might have this pleasure of meeting with you during the week, though I had no intention of making a speech, and therefore now retire.

THE PRESIDENT: I am sure it is a very great pleasure and an inspiration to have Mr. Russell with us and we may hope that we shall hear words of wisdom from him in our subsequent meetings also. We shall certainly need his counsel, encouragement and practical suggestions.

The President then called for the reports of Committees.

Mr. Henry M. Soper, Chairman of the Literary Committee, reported as follows:

I have very little to say, although you, having in mind the high ideals set forth by our worthy President, may think there should be very much said about the program which is now before you. We do not claim that it is perfect—not even the printing. I may say, however, that the committee was widely scattered over the country, being located in Lincoln, Saint Louis, Chicago, New York, and Boston; you can easily imagine that with these magnificent distances between the different members of the committee, how difficult it was to work together to secure a good program. We commenced early last fall and with the valuable assistance of our worthy President, ex officio member of the committee, we arranged a tentative program which we flattered ourselves was a very good one; but “the best laid plans of mice and men,” etc. Owing to the great distances over which we had to correspond, weeks and months elapsed before we could arrive at any concerted plan of action, but as soon as we could we published the outline which you no doubt all saw in *Werner's Magazine*. You may ask: “Why was not that ideal form followed?” “Why is it many of those topics are not mentioned here?” I will try to tell you. In some cases the members on whom we had depended to properly present the topics could not respond, and others wished to change the topic assigned them. And then when everything seemed going in fairly good shape, we would get word from this one that he or she could not come on account of sickness or some other cause; some for reasons of matrimony, and others for reasons of a matter o' money; and so they were excused. It reminds me of the Bible story of those who were bidden to the feast, and prayed to be excused, some saying, “I have taken a wife I pray thee excuse me.”

Hence with all our early action, the programs were held on the press until last Friday for various changes that were to be made in order to have as few breaks as possible in the official program. Our general plans of work upon the program differed somewhat from those of previous years for we resolved that no member of the Literary Committee should appear, that

those who had been prominent in previous years should not appear this time, and that we would even give the ladies a chance, and you will notice that a few of them are here. And we also arranged our evening recitals in such a way that those who would not otherwise appear upon the program might have a chance to do so; and with the exception of one of the fathers of the association, who has a whole evening, we divided each evening into two or three parts; and in short we have arranged the program with the view of enabling as many as possible of those who are competent to take part, to do so.

Mr. Robert I. Fulton then presented the report of the Ways and Means Committee as follows:

I have the honor of presenting, as Chairman of the Ways and Means Committee, the Fourth Annual Report of that Committee to the general body of the Association.

We believe upon reviewing the work of the past year that the business of the Association has been carried forward better than in any preceding year. The Ways and Means Committee held their annual meeting in Detroit, Michigan, last December. This meeting was largely attended by elocutionists of Detroit and neighboring cities, and was also attended by Mrs. Tisdale, of Chicago, and Miss Cora M. Wheeler, of Utica, New York, who are members of this Committee.

During the session there were four sub-committees appointed; first a press committee, of which Mrs. Katherine Mabley Corbett was elected Chairman; the other members being Mrs. Lucy A. Leggett, Mrs. Hattie B. Norris, Mr. Frank Reid, and Mrs. Frank Reid. We believe that this press committee has done the best work that has ever been done for this Association by a press committee. They have held meetings and conferences, have given notice through all the local papers of the approaching convention, and also secured the assistance of the Associated Press to give notices throughout the state. The papers of this city are ready to co-operate with us in making a full and fair report of the proceedings of the convention.

We next appointed a Hall Committee, whose duty it was to secure a suitable place for meeting. I think that you have but to glance around this beautiful building, and at the tasteful dec-

orations of the platform, and to note the efficiency of the door-keepers and ushers to realize that the Hall Committee has also discharged its duties. This committee not only secured this beautiful hall, but the local elocutionists have tendered it to us free of charge. This committee is composed of Mr. William H. Workman, Chairman; Miss Elizabeth Pickering, and Mr. Charles M. Myers.

Then we felt that many wandering elocutionists would need to be located when they came to this beautiful city; and therefore we appointed a Location Committee whose business it is to find headquarters for the general Association and to find suitable boarding house and hotel accommodations for all our visitors. This committee is composed of Miss Evelyn McDougal, Chairman; Miss Lydia Swan, Miss Lillian Armstrong, Mr. E. C. Dunbar, Mr. Cary W. Hartman and Mrs. Julia Hume. This committee have secured, in addition to the Cadillac, which is to be the headquarters during the convention; a list of other hotels and boarding places which can accommodate our visitors at lower rates than those given at the Cadillac.

Then we have an Entertainment Committee only the chairman of which, Mrs. Edna Chaffee Noble, we appointed at our December meeting. When we appointed the chairman we felt that we had appointed the committee. I am sure you will agree with me that she has done nobly in her work, when I announce that to-morrow afternoon from three to six there is to be an informal reception to all members of the association and their visiting friends, at the school conducted by Mrs. Noble; and that on Wednesday evening we are to have a steamboat excursion up the river which will last from seven until eleven or twelve o'clock.

There is little to add except that the business of the association has been carried forward, as I have said, better than heretofore, and I am confident that we shall feel, at the close of our deliberations, that this part of our work has been well done.

Mr. Hannibal A. Williams, chairman of the Board of Trustees, presented a partial report of that body, promising a full statement at a subsequent session.

It was moved by Mr. G. W. Saunderson and seconded by Mr. E. P. Perry that a committee of three be nominated from the floor of the convention to consider the suggestions and recommendations contained in the President's Address, and report to the convention at such time as should be decided upon by the Board of Directors. Carried.

The committee as constituted by the convention consisted of Mr. Hannibal A. Williams, Mrs. Mildred A. Bolt, and Mr. Preston K. Dillenbeck.

In the absence of any objection the President ruled that this committee might add to its numbers making the committee five or seven.

It was moved by Mr. Williams and seconded by Mr. Trueblood that a committee on Necrology be appointed by the President. Carried.

The President appointed as this Committee Mr. Hannibal A. Williams, Mr. Robert I. Fulton, and Mr. Virgil A. Pinkley. Adjourned until 10 A. M., Tuesday.

#### MONDAY EVENING, JUNE 29, 1896.

Recital of Shakespeare's "Taming of the Shrew," by Mr. Hannibal A. Williams, New York.

#### TUESDAY MORNING, JUNE 30.

Session opened at 10 A. M. President Chamberlain in the chair.

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#### PERSONATION.

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MRS. IDA MORRY RILEY.

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The chief purpose, I take it, of this assembly is the advancement of the profession, which means the advancement of the individuals of the profession. We owe it to each other that every teacher here shall go home stronger than he came. Not stronger in theory alone, though I would not decry the importance of theory, but stronger in that which constitutes our real strength,—the power to produce educational results either of a higher quality or in a shorter time. All our theories are of

small consequence to the living clay in our studios. The vital question with him is not, what do you know about moulding? but what can you mould me into, and how long will it take you to do it?

I believe there is no one way in which we can help each other so much as by the discussion of actual processes of work and the description of actual results. It has seemed to me both in the National and State Associations that we talk little about direct methods and results; that often we waste time in a sort of professional circumlocution. This is sometimes, I think, because there is a wide margin between our theory and our practice,—some of us talk the new elocution at the club and go home and teach the old; and sometimes—we cannot deny it—because we do not wish to share our secrets. Either is unworthy of us. If we teach the old elocution we should have the moral courage to defend it, and we have no right to the rich benefits of these deliberations if we are not willing to give of our best.

I believe the poorest teacher can help the best teacher by an authentic report of processes, even though the two do not agree as to the desirability of the method. George Henry Lewes says, "If you can tell us something that your own eyes have seen, your own mind has thought, your own heart has felt, you will have power over us."

While recognizing and respecting the superior ability and experience of this great national assembly of artists and teachers of artists, I have brought before them some results of my experience in teaching personation.

In order that we may understand each other, let me give my definition of personation, which is adapted from Sir Henry Irving's definition of the art of acting. Personation is the art of embodying a creation, of giving it flesh and blood, of making the figure which exists in the imagination live.

Although every finished artist is his own law-maker, in the beginning, it devolves upon the teacher to press the button that shall start his mental machinery, and to press the right one.

I plead guilty to having pressed the wrong button many times in the teaching of personation, and one great cause of my

mistakes has been that I have applied the same principle to the teaching of normal and of eccentric characters. Though the end to be attained in each is the same, viz., the embodiment of the character, yet I am convinced the methods of procedure should differ at a certain stage of the preparation.

For convenience I will divide the types of character into two classes, which from lack of more fitting terms I will call normal and abnormal. The normal class includes that great body of characters that do not need for their artistic representation any greater eccentricity of movement and voice than most students can produce by simply experiencing the states of mind of the character; and the abnormal includes that body of eccentric characters that need for their adequate representation a very great differentiation from the normal in voice and movement. That character is normal, when compared to me, whose states of mind I have experienced or have observed and can readily conceive; and that character is abnormal whose states of mind I have great difficulty in conceiving. My two classes of characters, normal and abnormal, are therefore variable. A group that may be normal when compared with A may be abnormal when compared with B.

The principle used in the presentation of normal characters is the great foundation principle upon which the advanced teachers of expression base most of their work, viz., that given states of mind have the power so to affect bodily appearances that the mental condition may be read from the outward form. Or, to word it differently, given a free body, the physical manifestations of mind will correspond to the states of that mind. Or let us call this principle for short, mind affects body. The teacher's work, then, is largely to aid the pupil to think and feel, to conceive and experience. The student's work has to do with what the man is and how he thinks and feels rather than how he looks and sounds. He is concerned with the content of the character rather than the form.

This principle is the basis of the so-called new elocution, though why that name I do not know, since there must be many here who have known no other kind. It is too universally accepted to need defence or further explanation before this body.



I think some would not call the representation of normal characters, as above described, personation, but rather interpretation. Since my purpose at the present time is to present a method, and not to discuss terms, I am indifferent as to whether we consider this work as taking on a character or interpreting a character.

One more word of explanation before leaving this branch of my subject. There is, as we all know, a wide difference between the emotion of real life and that deliberately aroused through the imagination. Were it not a pity to add burden to an already overworked word, we might call this emotion of the imagination, artistic emotion. This is what I have meant in all my references to experiencing a character's emotion.

Since by my definition of an abnormal character, it is one whose thought and feeling and purpose the average of the class cannot conceive, it follows, therefore, that the outward appearance of the character which conforms to the inward state can not be produced by the effect of the student's conception upon his body. The pupil cannot realize at once the state of mind of abnormal characters such as Squeers, Gobbo, Launcelot Gobbo and the Weird Sisters, and to try to secure a personation of them by the principle that mind affects body is to fail, for either the rendering will be without the qualities of the desired character, or the pupil, realizing that something is expected of him, will try to copy some actor and produce a pitiful deformity or glaring monstrosity; or he will, as many pupils do, strike the true principle for such cases and succeed in spite of the teacher. In any case, the principle that mind affects body has failed. It must fail because the amount of the Weird Sisters' mentality, for example, that the student can realize is insufficient to bring his body into the form of the Weird Sisters'. Squeer's body undoubtedly was brought into its Squeerish form through expressing his character; but to expect a normal young man to accomplish the same in a few weeks' study by the same principle, is like attempting to inflate a balloon with a mouthful of gas.

What principle can be used for the personation of abnormal characters? The principle that bodily attitudes and

movements tend to induce the states of mind to which they correspond. This principle is the basis of the late Bishop Brooks' advice to take on the character of the person we desired to be. It is stated mildly by Prof. Ladd when he says in substance, physical changes modify feeling. Prof. James, more radical, bases his theory of the emotions upon this principle. He believes that movement or expression precedes feeling. He says in substance, any voluntary and cold-blooded arousal of the so-called manifestations of a special emotion gives the emotion itself. Panic is increased by fright and grief by weeping.

While this principle, that bodily forms induce corresponding mental states, or body effects mind, is the one upon which I base my work in the personation of abnormal characters, and while I am using Prof. James for backing, yet I cannot agree with him in making muscular movement the immediate cause of all emotion. I have already declared that in the greater part of our work in expression, emotion should precede muscular movement. I believe that we are frightened and then fly; that we are angry and then strike. But I also believe that the flight and the blow serve to intensify the anger and the flight, and that nature, true to her habit of preparing for contingencies, has given us these two principles, both equally true and natural, but not equally broad in their application. Each co-operates with the other, and there is no complete expression without both; but I think it of vital importance which one we elect to use first in different cases.

If any one doubts the efficacy of the principle that bodily forms tend to induce mental states, he need not go to books for proofs, he has only to experiment on himself. Let him take the attitude of a noodle for half an hour and he will feel like a noodle; or let him assume the air of a god, and he will soon thrill with the possession of imaginary power.

In the study of abnormal characters by this principle, the object, the embodiment of character is the same as in the study of the normal, but the beginning work is based upon a different principle. While in the normal the student has to do with the internal conditions almost wholly, in the abnormal he has to

do, in the beginning, with external forms almost entirely. In the former he is concerned with what the man feels, or the content; in the latter with how the man looks, or form.

The success or failure of this method of personation rests on the teacher's first instructions to the class and their honest, intelligent execution of them. It has been the fashion for a long time to tell the pupil to see the character, but we have not demanded sufficient proof that he has done so. We have taken his word for it. He has been honest, but mistaken. He has thought he could see realities when he only saw ghosts of visions. He must be directed to form such a picture of the character that he could paint it on canvas in colors if he were an artist. He must see the character in all the different situations of the selection, and in this preliminary work he must *not* recite the lines. He has nothing to do with the lines except as a source of information. His whole force is now to be spent in securing a vivid conception of the character as he looks; and his success will be in direct proportion to his concentrated attention in this preliminary study.

We have been slow to realize that concentrated attention is as essential to conception in art as is a vivid imagination. We often allow our pupils to express prematurely, when they have nothing but emptiness and haziness to express. We have not demanded of them the clear-cut vision always found necessary in painting. The musicians are running us a close race in the appreciation of concentrated attention in conception. Their most advanced teachers are giving directions like this: "Take this piece of music home, lock your piano, lose the key and do not find it again until you can hear this selection from beginning to end." If there is one thought more than another that I would wish this paper to clinch, it is the absolute necessity for clear-cut conception of content before the personation of normal characters, and of vivid conceptions of form before abnormal personation.

When the teacher is assured that the pupil has this vivid picture of the character by oral or written description—written is far better—then and not till then will he begin to manifest his conception through bodily movement. He should then be

directed to show how his ideal looks standing, sitting and moving. Any pupil who is not prepared to do this should be excluded from the class-room.

When through bodily expression a good form has been secured, and not before, vocal expression may begin. A good plan is to give individual members different lines to speak, and when all have taken on the character and been told to speak just as they feel and to yield to, and accentuate, any eccentricity of voice of which they may be conscious, the signal to speak may be given. The composite vocal cloud formed by the simultaneous utterance of a variety of lines in all degrees of pitch, and in all shades of quality, may not be soothing to the listener; but it is very reassuring in its effect upon the timid pupil. He feels that no one hears or sees him and he abandons himself to an extent that would astonish all who know him. This same vocal cloud blinds the teacher in his criticism, but he can make general suggestions until he deems it wise for individuals to work alone or in sets.

The beginning of vocal expression is a critical point, as we wish the voices to be true and individual, and there is danger that the careless pupil will not apprehend the directions, and timid ones will not abandon themselves to their impulses, and the less original ones will imitate the others; but if the principles are intelligently followed, and the pupils made to understand the importance of conscientiously following directions, these difficulties may be easily overcome. The character voices thus formed will be true to the conception and show none of the effort and artificiality so painful and so common in this kind of work.

This theory of voice-production is logical, since the immediate cause of voice differences is bodily differences; and it is safe because there is always a reflex or co-operative action between body and voice, and reflex action may be trusted to preserve the harmony between the two. Were the student to conceive a body and then conceive a voice, the two might not match, and any lack of harmony between the agents of expression ever detracts from the art by fixing the listener's mind on means rather than on ends. That picture is not great which

calls our attention to the paint. By this method the audience will never find their throats or heads aching in response to the reader's effort to reach the pitch of the opposite sex.

Let me describe my first attempt at teaching a body of students by the method just elaborated. The class contained thirty average students of both sexes. Of these, eleven would be considered good in dramatic ability, six would be considered medium, leaving thirteen who belong to the class of whom it would generally be said, "They have no talent and are wasting their time in studying personation." The class had done nothing in abnormal personation and had studied expression about fifteen weeks. They were given directions, as outlined above, for the study of the witches in Macbeth. They were not requested or expected to differentiate these Weird Sisters from mediocre witches; their pictures were therefore of the genus "plain witch." They were told that in two weeks the description of their pictures would be expected, and they were also warned to do no practicing. During these two weeks they should have, and probably did, spend about one ninth of their study time in this preparation.

At the end of the two weeks their descriptions were vivid and detailed even to the coloring of the skin and hair and the number of front teeth missing. But few had a conception at all related to the Stratford Bard's creation; but this had not been required. The point at this time was not *the* conception, but *a* conception and its expression, so a few anachronisms in the shape of modern shoes, etc., could be overlooked. In each instance the completeness of the presentation was in proportion to the clearness of the conception, each pupil's presentation was consistent with his ideal, and each showed a clear-cut embodiment. Some of the so-called poor students presented work as good as some of the so-called best. There was but one failure and that on the part of a pupil who confessed to not having prepared. The results were finer than those I have seen secured by the principle of mind's effect on body from pupils who had studied three and four times as long and practiced the given scene for several weeks.

In this blocking out of the character, the pupil is standing

off responding to his ideal and imitating it, if we are not afraid of that term; but almost as soon as expression begins, by the principle that external forms tend to induce internal states, there is a reflex effect upon the mind, and the pupil begins to feel as the character feels. The expression of this feeling reacts and makes the form more perfect, which reacts again on the mind, until from standing off imitating the character, the pupil has stepped inside and taken possession. He is the character.

Probably the voice is as potent a factor as the body in producing this result. The human voice is a very great inspiration to its owner after the mind has a clear conception. It impresses the ear of the speaker with something of the effect it has upon the audience. This reacts to intensify the state of mind of which it is the expression. This intelligent use of the voice, however, must not be confused with that mischievous tongue-rattle too many students call practice.

Although the pupil is now inside of the character, as it were, something must be done to keep him there. The best method I know is to train his muscular sense to recognize the form of his expression. This is the only way I can see that the pupil has of knowing whether or not he is keeping the character except he be before a glass or a critic, and either is not always convenient or always kind.

A word about criticism before leaving the subject of method. The pupil should be criticised (1) as to the correspondence between his conception and his execution, and (2) as to the truth of his conception. Both are important, perhaps equally so, and individual pupils will have to be dealt with according to their needs. While advanced pupils must be criticised closely, I think it far more important that beginners gain freedom and confidence in creating ideals and presenting them truly than that all their ideals be consistent with the author's conception.

Let us sum up the points of this method of personating abnormal characters. The principle used in the beginning is "Body affects mind." The clear conception of the character's appearance first. Bodily expression well worked out before

vocal is allowed. First presentation made by class *en masse* to shelter the individual. The pupil first stands off and responds to his ideal of the character, then goes inside and is the character. The muscular sense must be cultivated that the personator may be informed as to whether or not he is keeping the character. The point in the beginning work is freedom and confidence in conceiving and executing rather than adherence to the author's model. The beginner should be criticised by constructive methods almost entirely. The advanced pupil must be criticised closely according to the author's conception and his work moulded into artistic forms.

It may be said by some that they do not believe in allowing beginners to work on extremely abnormal characters. I have felt this myself. I well remember a young pupil who made himself "sand-blind" in everything he did for a time after working on "Old Gobbo," and another advanced pupil put Polonius into everything he did that required any expression different from his own natural style. I am now convinced that these things happened not because the conceptions of Gobbo and Polonius were vivid, but because the other conceptions to be presented were not clear enough to overcome the Gobbo and Polonius habits. I do not think it wise for several reasons to keep the beginner long on one character. He is liable to lose interest, for he does not know yet how to study deeply, and there is danger of his forming a bias that will last for a long time. If he works on each abnormal character but a short time and passes then to a different one, and all this time is working on three or more lines of normal expression as well, all these dangers will be avoided.

It may be objected that if there is so little talent for personation, one is not justified in introducing it into a miscellaneous class. I do not believe this talent is rare. I believe it is inborn in every child along with the desire to mould snow men and draw triangular women. Many times it disappears because of conventionalizing environment, and enforced attention to other lines of thought. This matter of talent is largely a matter of attention and application. If I cannot distinguish pitches, it is usually because my attention has not

been upon pitch. If I cannot distinguish tints, it is most frequently because I have not made color a study. We may say, for example (though I doubt it), a girl has no talent for piano playing or wood-carving, since the piano and the knife are artificial instruments. But the nerves and the muscles used in personation are natural instruments and common property.

In this connection, the result of a series of original investigations may be of interest. A class of post-graduate students were asked to find opportunities of listening to stories told by different individuals who had never studied expression, and note among other things, whether or not these story-tellers personated to any extent. Fifty-six stories were heard, fifty-one of the story-tellers personated, forty-three of them were put down as educated. To be sure fifty-six people is not a large number, and what they did proves nothing, perhaps, of the remaining millions in the world; but I am led to believe that experiment with any given fifty-six people, selected as above, would show similar results.

Experiences like these, and multiplied results like those described in my class, where the so-called poor students sometimes did better than the so-called good ones, and the observation of children, all combine to make me believe this talent common; and I believe that when we teachers fail to develop it, it is because of our gross ignorance of mental action and consequent bungling methods, together with our severe criticism, rather than the lack of talent in the pupil. The most common of these faults is severe criticism. We kill many artists by the ragged blade of destructive criticism and then exclaim at the lack of talent. Everyone knows that the fine natures required to make the greatest artists are most easily crushed by ridicule and severity. If some teachers were to beat the pupil's physical frame as frequently and severely as they lash his spiritual being, they would be consigned to the straight-jacket and padded walls. There are many crimes not in the statute books. "As spirit is greater than matter, so is a spiritual hurt greater than a material hurt." The one is a matter of time, the other of eternity. If we as teachers will so sympathize with the pupil as to make him feel that "teacher



and pupil are working together against the difficulty," we will soon gain from him a degree of confidence which will enable us to give all the adverse criticism necessary. It is not essential that all trifling faults be picked out like pin-feathers. The pupil's growth will dispose of many. It is his direction of growth that needs to be guarded more than the details. If we have a good method and are always careful to observe these principles, I think we will find no dearth of talent.

Granted, then, that most pupils have a degree of talent for personation, is its educational value sufficient to warrant much time being spent by those who do not desire to be personators? I think there is no single line of our work more important, either for its effect upon art or upon life. It is an invaluable means of development in expressional power. It gives courage to the timid pupil and adds abandon to his work. It is thought by pupils, though wrongly, that personation of the abnormal is very difficult, and therefore of a higher grade of talent than other forms of expression, hence success in a few such characterizations is very reassuring and inspiring. It helps the shut-in pupil to break his prison bars. I have known a pupil who had made suppression his rule of action and who strongly resembled, in all heart-qualities, "John Peerybingle," to do but little with "John," because he shrank from expressing the deeper emotions of his own soul; while I have known the same man to make a success of "Gruff-and-Tackleton."

Personation breaks up the dead monotony or thumping vitality of the pulpit and the stump. While I would not advise the preacher in the pulpit to personate more than with delicate suggestiveness, I would advise him to personate out of it, in order that his preaching and Bible reading may have all the legitimate attractiveness resulting from variety and beauty and that humanizing quality, which brings the Christ of Galilee out of the centuries to deliver again His heavenly message. It forwards mental growth by cultivating the perceptive faculties and the imagination. It gives power to read character. By a judicious selection of characters it may be made to further the grandest function of our art—character-building. It cultivates a love for the study of human nature and through that a love for humanity.

Personation contributes to reading or recitation the illustrative or picturesque quality, and thus contributes to the delight which audiences ever feel from the manifestation of soul through body as well as voice. There is a tendency on the part of a few teachers to decry the use of personation and even of gesture to any extent in public reading. I would like to enter before this body my plea against such tendencies. Why subdue one set of agents? Why are not the combined impressions of eye and ear stronger than that of ear alone? Why rob the voice of the added power it always receives from the harmonious action of the body in their simultaneous expression of the same feeling? Marvelous tunes have been played on one violin string; but no one would advocate this style of music. The repeating generations would not have bent the knee to the old masters; there would have been no old masters had they ignored color as the black and white artists do, or had they ignored form as the extreme impressionists do. The highest art on canvas results from color and form. The highest art on the reading platform will ever result from the intelligent, harmonious action of voice and body. So long as intelligent people laugh at "Ichabod Crane," so long as their hearts sympathize with "Old Pegotty," so long as Remington and Gibson have employment, and there are eyes to be delighted and defective language to be supplemented, the reader need not be afraid to personate, wherever it will assist to carry out the author's purpose or place the content of the literature more truly before the public.

#### DISCUSSION.

MRS. HELENA CRUMETT-LEE: I believe we are all anxious to thank Mrs. Riley for her admirable paper. Of course it is my business at this moment to differ with her; but in doing so I do not wish to lose sight of the many points in which I thoroughly agree with her.

Perhaps the first thought that claimed my attention was her definition of the normal and the abnormal. If I followed her correctly she described as normal that character whose state of mind and emotions one could experience, and reproduce in

himself; and that a character was abnormal whose state of mind and emotions one could not experience and reproduce in himself. But that, it seems to me, makes a list of abnormal characters that is rather long. For instance, who among us could experience and reproduce in ourselves exactly the emotions of Mr. McKinley the other day when he was nominated for the presidency; still I should not want to call Mr. McKinley abnormal because his experience lies outside of the possibility of my nature to reproduce. It seems to me that that definition carried to its logical outcome would mean this: that every character which differed so from mine that its experiences would lie outside of my possible experience would be abnormal; and so all the world would come trooping up to the little judgment seat of my imagination, to be tried as to whether they were normal or abnormal. And then they would pass on to your judgment seat and probably my judgment would be at once reversed; no two people are just alike. I think, therefore, we should have a rather less variable basis than the normal and abnormal as defined by Mrs. Riley.

Passing on, Mrs. Riley said that in reproducing a normal character we should have an image of the character in the mind and feel of course the sensations and emotions of the character; and this she happily called the effect of the mind upon the body; but when she came to the impersonation or reproduction of the abnormal characters as she defined them, she said that as the image of this character cannot exist in the mind she made the suggestion that the form of the body of the character be assumed; for instance in Launcelot Gobbo, the bent back, the incessant laugh, etc., with which that character is usually given, should be assumed; and this she called the effect of the body upon the mind; and there I do not quite agree with her. It seems to me that there again physiologically it is the effect of the mind upon the body and not of the body upon the mind. Here I am; I want to open my mouth; how can I do it unless my mind first bids me do it? It seems to me it is necessarily the effect of the mind upon the body in both instances. It reminds me of a story of two boys who were talking together. One said: "A little baby brother came

to our house last night." The other said: "Is that so; my baby brother went to Heaven last night." "You don't say," said the other; "Say, I bet it's the same kid." And this is the "same kid." They are both the effect of the mind upon the body.

The third point I wish to make has not so much to do with the paper; and I think Mrs. Riley will agree with me in this. It is the absolute necessity of using in elocution as it is used to-day in so many other educational and artistic lines, of what is known as the laboratory method; the careful selection of models for all the characters to be given. For instance, take "In de Valley ob de Shadder." You find a woman who will fit the character of Martha; then study her gestures, bearing, voice, everything that is necessary to the presentation of the character; follow them out and study them carefully. It seems to me that a reciter must be gathering such material all the time, until in the mind he has a whole laboratory from which he can choose that material which he wishes to use.

This attempt to reach the feeling and emotion of the character could not be better illustrated than in a little paragraph I read upon the cars yesterday; the story of a little girl who was allowed to play upon the beach and not allowed to go into the water. The nurse being called away one day she went into the water; she waded in up to her waist, and when the nurse returned she took her at once into the house. Her mother said: "Why, Dora, what made you do that?" "Oh, mamma," said the little girl, "The devil tempted me." Then the mother said: "When the devil tempted you why didn't you say, 'Get thee behind me Satan?'" "Well, mamma, I did tell him and he got behind me, and pushed me right into the water." And that is the way with our emotions and feelings; they get behind us and get a good ready and then push us right into the character.

It seems to me then that the only way to fit ourselves for the effective personation of character is by the constant gathering of models. Supposing Boltenhausen had decided to paint his "Madonna," do you think he painted from his inner consciousness; not at all; but after he had conceived the ideal of the

picture, the woman, the tall woman with the light hair and the strong face, he went about and watched and waited and waited until he found the right model; and having the model before his eyes he painted the woman, bringing out this point and that point as it seemed to him necessary to form the ideal in his mind which never left him, and we have as the result that marvellous picture that appeals to us all.

That is about all that I have to say on the subject of personation, except to again thank Mrs. Riley for her admirable paper, and to voice again my sure conviction that the only way to study impersonation is by the study of carefully selected models.

#### GENERAL DISCUSSION.

MRS. M. E. BENTLEY: I thank Mrs. Riley very heartily for one point—the nonobservance of which perhaps kept me from being a good reader—and that is that we would rather have our bodies beaten and bruised than to have our souls stifled and chilled.

MR. H. A. WILLIAMS having been called for said: I have heard the criticism passed by many that whatever time is offered for criticism and suggestion is monopolized by the men; and now when it seems that we have fully ten ladies to one gentleman, I for one have made up my mind that I will give way to the ladies; and it seems to me this is a very good time to begin.

THE PRESIDENT: The Chair would suggest that the gentleman was called upon to offer suggestions upon this paper and not for a speech of gallantry, which was, however, very handsomely done.

MRS. IDA M. RILEY: Since eloquence seems so scarce this morning I wish to say that my division into normal and abnormal, and the definition of those terms, was arbitrary and merely for convenience, and because I knew of no better terms. I had no idea of calling our future President a monstrosity, and I cannot quite agree with Mrs. Lee as to the number of people in each of my two classes. I think through the imagination we can conceive the feelings and emotions of a great many people, and I believe there are geniuses who have but to study a character to know how he feels.

I wish to add that I said nothing about where models should come from; I left that too vague perhaps; our students were told to prepare the character, but they were told to get an idea of a witch where they could; if they knew a person who would fit, there was no objection to putting that person in.

I want to say that I do not believe in the theory of personation entirely. I think it is difficult to get a character, for the reason suggested by Mrs. Lee, that there are so few of us alike. I think it is very difficult to get a character that fits the conditions; and that the imagination may be trusted many times to produce an ideal where we could not find a model among the people whom we know.

MRS. HELENA CRUMETT-LEE: I think that too; but it seems to me it is better technique if we have something to rest our imaginations on; something however slight, from which our imaginations can work; and that I think is the part the model can take just as it does in the other arts.

MRS. LUCIA JULIAN MARTIN: May we not get our perfect personation by selecting from whatever source we may the perfect parts which we may unite by our art into one whole personation; may not the perfect bits of a character obtained here and there be made into a perfect whole?

MR. S. H. CLARK: Aesthetic emotion is a composite affair. If I wish to present Shylock I must form a conception of the man from the text. We study the text of "The Merchant of Venice" and from that text we learn that Shylock was a man of dignity, gravity, spirit, deliberation; we learn that under certain conditions he became extremely angry. We must be very careful then not to lose sight of the other elements while portraying this one. We have, for instance, dignity plus anger; in the anger there may be sarcasm, irony; and thus we have several emotions combined; emotion artistic is composite.

Now I may never have experienced Shylock; but I have experienced dignity; I have experienced that condition of mind that produces sarcasm; I have been made angry; therefore in the preparation of that character I must deliberately hold before my mind those three emotions, and by continually working in the atmosphere of the practice room finally get a

composite entity, the result of rapid coördination of the nerve processes which result in the perfect personation of Shylock. We may never have experienced the intensity of anger which Shylock experienced; but I have felt anger and if I have the power I can develop the intensity of anger in my impersonation.

May I throw out a practical hint in addition to the many admirable suggestions given by Mrs. Riley? It is this: The student may never have experienced the emotions of the character to be presented to the full, but unless he has experienced them in some degree, he can never hope to adequately present them before an audience. Don't let me be misunderstood. You must go away back—this is my experience in the class—to the experience of the child, if necessary, in the training of the adult; go away back in his experience and see whether you cannot get sarcasm. The diffident man cannot present irony at first. You take his mind to the school room or the play ground, and you say: "Ain't you smart?" and he realizes what sarcasm is. And you have then to raise that to the square or the cube or the fourth power, as the particular character may demand, to adequately realize the sarcasm of the character to be portrayed. I have secured very satisfactory results in my classes by thus taking the student's mind back and seeking something in his life which in kind resembles the emotion of the character which I want him to present; and then gradually, by dwelling in that character and that emotion, he becomes able in some degree to represent it adequately.

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## HOW I CRITICISE.

### GENERAL DISCUSSION.

THE PRESIDENT: May the chair state that it was with the earnest hope that this hour would be used by a large number, that it is thrown open to the assembly, without any formal paper, or any formal opening of the discussion. The speakers will be limited to five minutes each; and there may be many of you who do not care to speak so long. But let us have as many

two minute and three minute speeches as possible on "How I Criticise." This discussion ought to be one of the most practical and helpful of the year.

MR. G. W. SANDERSON: The first thing to be considered in this question it seems to me is the purpose of criticism. There are two kinds of criticism; the criticism of the newspaper critic who criticises to enable the public to know whether an artist is what he professes to be, what his good points are and what his faults are; and the criticism of the teacher which is primarily for the benefit of the student, the one criticised.

Now what shall be the purpose of the teacher in that case? In my own work I have primarily two purposes; the purpose of encouragement and the purpose of direction. To state it very briefly, I ordinarily intend to tell the student what advances he has made, wherein he has improved, and then to point out the road upon which he is to continue that improvement, or the next step in his work.

At times it may be wise to criticise the student for the benefit of the rest of the class, but as a rule I make my criticism almost entirely for the benefit of the student criticised, and great care needs to be taken not to overcriticise. As one has said about cross questioning before a jury, perhaps more harm than good is done, and I sometimes think that more harm than good is done by criticism; and yet we must have criticism, guidance, direction.

This kind of criticism involves two things behind it. First a clear and definite knowledge of the principles upon which the work is to be conducted, and secondly, a still more difficult and always continuing study, the knowledge of the individual criticised. That is to say the teacher must always be studying his student. I usually begin with some short examination of the students as individuals to find out their condition, what they seem to need. Beginning with that every recitation is a study of the individual student, a study of his needs, a watching for progress, watching for the best method of progress, watching for the solution of that question continuously in my mind, "What next for this student?" And that "next" for one student may be what would be a retrograde step for another.



It may be something that for general purposes would be utterly undesirable; something to help him to overcome a particular difficulty at the time. This in brief is my method of criticism. As you will see at once it is a method which is a question of personal judgment, of personal study of the individual, and that study one in which necessarily mistakes will sometimes be made; but by continuous and careful work I have found it a most excellent way.

MISS ALICE WASHBURN: I have only a word to say, taking a thought from the first paper of the morning. Take the character of Mrs. Ruggles with which we are all very familiar. The pupil who comes for instruction may think that, at the time the children come into the room and disgrace their mother by not coming in in the proper manner, the first thought is what does Mrs. Ruggles feel? She is angry. Therefore I would be out of temper. This is the first impression that comes to the child; but is there not something in the character, something stronger and deeper than that? Should not the pupil be made to feel that it is not the emotion of anger as anger that overcomes Mrs. Ruggles, but down deep in her heart she has mother love for her children, which is intense, as any mother's, and her emotion comes from her anxiety for her children and not because she is fond of finding fault.

MR. V. A. PINKLEY: If you will allow me for a moment I should like to come to the platform and make some pictures. There are two things that I try to do in criticism; one is, not to wound, and the other is to make my points as clear as possible. I have not yet acquired that power of criticism which Mr. David Belasco seems to possess—I have not yet pulled a woman around by the hair, and pounded her on the floor—but if I thought I could make sixty-five thousand dollars for two or three months of that kind of work perhaps, I might try it. It is so easy to criticise; it is so hard to perform. A student stands before us, and we hear Portia say: "If to do were as easy as to know what were good to do, chapels had been churches, and poor men's cottages princes' palaces." When I hear the student read it with some such emphasis I make a free hand drawing; I can draw better than I can do

some other things. (Draws two rough outlines on blackboard).

I ask the pupil which drawing is the church and which is the chapel, and when he says: "I can't tell." I say: "Neither could I when you read that passage."

(Mr. Pinkley gave further illustrations of his method on the blackboard.)

You thus get the student thinking; he sees clearly the mistake he is making, he knows what it is you wish, and he begins to make some distinctions in his reading, and to realize what each word he is using means.

CORA M. WHEELER: What is the basis of criticism? Have we as teachers the right to make our own conception the model of the pupil? Shall we first carefully study the part to be presented, according to our own limitations, and then when we criticise carefully contrast the conception presented by the pupil with our own conception, and proceed after the fashion of the bed of Procrustes—if the pupil is too long for the bed lop him off; and if he is too short for the bed stretch him out? It seems to me that that is a fundamental question. Whether our own conception is the basis of criticism or whether we should as far as possible be plastic, be passive while we are listening to the exercises. Let the reader impress us; divest ourselves as far as possible of any prejudice, of any forms, of any limitations. I am simply presenting this as an important point, whether we should not make ourselves during the lesson as far as possible, like a piece of white paper to be impressed, like a piece of clay to be modelled?

Who knows what conception there may be infinitely higher or truer than our own; who knows what there is in the thought of even a child infinitely purer, clearer, more spiritual than our own?

MISS FLORA HARROFF: Mr. President—Criticism should depend upon the knowledge possessed by the pupil at the time of the criticism. You cannot criticise all pupils alike in this respect; you say to one pupil: "You did very well;" another pupil may say: "Do you think so?" You answer that, in comparison with what Mr. Brown could do it was not very fine, but in comparison with the time the pupil has been studying he did

very well indeed. You may take a pupil who can hardly control a muscle and by judicious encouragement you may make the most backward do very much more.

I should like to make this point of criticism in relation to the knowledge possessed. You cannot criticise the pupil who has just begun to study in the same way that you can the student who has been at work for years. You may say to the first: "You did very well," or "You would do well to study along this line." and thus encourage judiciously and secure good results.

MR. P. K. DILLENBECK: I try to impress my pupils always that conception is of the first importance. I always try to draw them out along that line. Sometimes I consume a whole hour with the pupil in drawing him out and getting his ideas of the selection before us. I almost always find my pupils weak on that point. Now you cannot expect a pupil to give a successful rendition of something he does not understand. To try to get him to give the expression before he has a clear conception is not just to the pupil. I do not believe in criticising pupils harshly. I believe that a gentle criticism is by far the better, and often I think encouragement does more than severe criticism, so when I can I tell my pupils they are on the right track an expression I use a great deal.

MRS. MYRTLE KOON CHERRIMAN: I think that harsh criticism is never allowable unless the pupil glories in his faults. Then I think it is necessary. I remember that when a pupil I was told that my laugh was happy; after that I laughed much better than I did before. Then more recently after I had become quite conceited, when the teacher told me I had no voice, and gave me fifteen minutes of the harshest criticism, I began at once to compare my voice with hers, and I thought mine softer, clearer and better than hers; and what is worse I think so yet.

MR. R. I. FULTON: There are two schools of criticism; one school praises; the other school hurts. The difficulty with the school that praises and does not criticise in any other way is that it encourages pupils for the time being, but when they pass away from the teacher and face the cold facts of this profession the inspiration fails, and he is more discouraged than

ever. I have seen that sort of praise carried to such a degree that everything a pupil did before the class was complemented and applauded, and the effect was injurious.

On the other hand there is that cold calculating criticism that always hurts the pupil, and the result is that either he gives up in disgust or gets angry at the critic. Sometimes he will compare notes and find that he is a better speaker than the critic. But that is nothing against the critic, for a critic may produce splendid effects with the pupil, when he himself cannot produce those effects. We all know that we cannot be in the active harness of the teacher continually and at the same time attain all the best results of the artist; the teacher has not the time for the work of both though he may have the talent and ability to become a great artist.

There are two other extremes in criticism. One looks for everything in the mind; the other looks for everything in the technique. The difficulty with the one is that he says: "Get your mind right and your body will execute." Now that is true to this extent; if you get your mind right you thoroughly understand what you are going to give, and what you are going to do, and your body will execute—to the extent of its ability, and no further. It can never go beyond that. The difficulty with the other is that he believes in technique and nothing but technique. He will tell you there is not a particle of feeling in anything you may do; that you may wink at the players, and joke with the supers while you move your audience to tears; he will say it is all technique and nothing but technique. The trouble with that school is that it very much hurts a great many pupils and makes them merely mechanical. It must be a mechanical school that depends upon technique alone.

Now what is the spirit of all our five years of this Association; it is harmony, is it not? Did we not find out that these two ladies here who apparently differed, meant exactly the same thing. We don't care whether it is the "same kid" or not. We look for harmony and we can no more set down a plan by which we will always criticise than a doctor can lay down a rule by which he will always treat a case. You must

diagnose every case before you, and a good method is this: Harmonize the two extreme schools of criticism. If you find it is the student's mind that is wrong, train his mind; if you find that his technique is defective, deal with that; if you find that both are wrong, then deal with both. If you find his voice does not respond to the mind and soul because of some defect in the voice, remove that defect if possible. If you find the body assuming wrong positions because of some improper bodily habit, correct the habit. Always see that mind and body are tuned together. When we criticise the mind when that criticism is most needed, and the technique when that is most needed, we make the best criticism possible, and we produce the best results.

MRS. D. T. MURRAY: I find that praising is rather my weakness in teaching. I find that some pupils have talent and some have not; and if I praise one who has done poorly he will think in two or three lessons he knows more than the rest. I would like to know which is the best way to praise.

MRS. LYDIA J. NEWCOMB: I should like to emphasize two points in criticism; first, the difference in standard. I am unfortunate in one of my classes in being obliged to mark, which is one form of criticism of course. In that class I have sometimes given a perfect mark where the interpretation was particularly good. I should never have thought of giving a perfect mark in the other class because I wanted to keep a very much higher standard before them.

We should be very careful at first in finding too much fault, or in praising too strongly. And this brings me to the second point; when I get to know my pupils and get thoroughly in sympathy with them, I find that the truth is the best thing for them in all cases. Take a high standard and let them know how far they attain toward the best, and just how far they fall short.

MRS. A. D. NOBLE: I think half of the audience knows how Mrs. Edna Chaffee Noble criticises and I am sure the other half would like to know.

(Mrs. Noble was called for but was absent.)

MRS. BELLE WATSON-MELVILLE: I can say for one that

I know Mrs. Noble criticises very unmercifully sometimes; she did with me fifteen years ago, when I first came to her school. I didn't think I deserved it then; but now I think I deserved more than she gave me, because I was so conceited. My experience has been this: some pupils you can praise and others you cannot. I have had pupils come before me who were in about the same state of mind that I was when I first came before Mrs. Noble. They thought they knew more than I. They would give a selection and would be saying to me all the time in tone and manner, "I am doing this just right!" Now that pupil you cannot praise. Praise would kill the work at once. You have got to bring that pupil down from his own conceit. I have had pupils in tears before I could see the good work begin. On the other hand some are so timid that a word of praise must be given before they can do what they are capable of doing.

MR. F. T. SOUTHWICK: I am told that I am a very harsh critic. And I am afraid that I am in a minority at least in estimation. I very cordially agree with the speaker who said that there were two sorts of criticism necessary. The great difficulty, as has been said, is to determine in each case the need of the pupil. I have had great difficulty sometimes from mistaking the assumption of bravery that sometimes covers a timid nature for self conceit; but I must say that as a whole, so far as my experience goes, I find that the earnest pupil, the diligent pupil, is very thankful for serious, frank, and honest criticism. He may not be so the first time, or even the second, but I think that sooner or later the pupil does come to recognize the fact that earnest criticism means his money's worth, and dishonest praise—I don't mean to use the word dishonest; that is too severe a word perhaps, disingenuous will satisfy the distinction I wish to make—that such praise as that is after all taking one's money under false pretenses. I know in my own experience as a student I was always very thankful for that sort of criticism that told me where I was wrong, provided it also helped to show me how to get better. The kind of criticism that jumps on a man's moral, mental and physical nature with both feet, and then gives you no hint as to how to avoid the

next assault is not quite fair. I do believe that it is very essential, and is the only honest and just thing for the teacher to do, to criticise very frankly, very firmly, provided he can show the student the way to better himself.

There is one side of the question that I have heard very little about this morning, and that is the technique; and I was very much interested in the first paper; and the discussions that have followed have seemed to receive their momentum, if I may use the word, from that paper. I have heard a great deal about criticism of interpretation, the general method of building up one's ability in conception; I would like to hear something about criticism of the technique, and technical elements. What do you do with a pupil who has nasality? What do you do with a pupil who has awkwardness of gesture? That is something specific. I think it would be valuable to have some discussion on that side of the question of criticism.

MISS TOWNS: Just a question here, as I came to learn. How far should we criticise provincial pronunciation? I have a great deal of that to contend with in the south.

Another point, I am a pupil of Mrs. Noble's. When I went to her thirteen years ago I received scarcely a word of criticism. Everything was praise, and looking back, I can now understand it. I needed it; I was very timid; and in looking back on my three or four years work with her, I can hardly remember of a criticism that could be called severe; simply a guide toward the better way.

MR. H. M. SOPER: I was once a victim of too much praise and sugar coated criticism; and when I went before the world I found that the things I had been praised for didn't suit the world as well as I had expected. I then resolved that if I ever taught elocution I would give proper criticism, in order that my pupils might not repeat my experiences. At first I went to the other extreme. I have been trying to reform in later years and to attain the happy medium that has been suggested here. I always put this question to my class: "How many of you really want to be criticised?" They always vote to be criticised. Of course after that they cannot find fault with me when I criticise them. I read them the story of "Sandy MacDonald's

Signal," in which the minister is so sensitive to criticism, and I ask them if they can rise above that condition. Usually they say they will. We then try to lead them on to a real desire for truthful criticism; then show them what is correct and what is incorrect; how to make careful discriminations, and thus attain correct results.

Of course each has his own ideals and at times these ideals do not coincide with mine. I do not crush out originality but seek to foster it and turn it in the right direction.

MRS. F. H. CARTER: Being interested in the question of pronunciation I should like to hear from some of our leaders on that subject, for the reason that in my classes I have to insist on the ordinary pronunciations as they are given to us in the standard dictionaries. We cannot take men of learning as examples, because I have yet to listen to a man lecturing or reading literature who always pronounces his words correctly. I mean, shall we throw away our long Italian *a* or our short Italian *a*, and our long *u*'s, or shall we retain them in the language? I insist upon retaining them with my pupils. Some argue however that we Americans should not think of pronouncing them correctly; that we should leave that to the English. An English lady advised one of my pupils not to try it because Americans could not do it. I am very much interested in the question of criticism in pronunciation.

MRS. KATE MOON-PARKER: I should like to say, in regard to what the last speaker has said as to the theory that Americans cannot attain to correct pronunciation, that my experience, which perhaps is not much, goes to prove that all those persons whom I have heard on the platform as reciters or readers, and whom I have reason to know have studied hard and well, whether American or English, have had so little difference in the pronunciation of words, especially the words which are in dispute, that I see no reason why there should be any difference in the standard of Americans and the English in speaking, lecturing, reading or reciting.

MR. MOSES TRUE BROWN: Goethe says somewhere that the how is as difficult as the what. Two things must enter into our criticism; what we shall criticise and how we shall criticise it.



I recollect Col. Parker introduced some new ideas into Boston which they did not want—for you know down in Boston they spell culture with a large C and God with a small g—but when Col. Parker gave his criticism on the Boston schools he insisted that the nature of the child should be studied; and here is just exactly what we should study. We find that the child is vital in his organization. He gives the life element supremacy. Later, he grows into the mental range a little; and finally a mature man, he can generalize and use the syllogism. But greater than all in all artists is what we may philosophically term the emotive nature. Have you ever thought why we have so few good readers in our public schools? In the larger schools of Boston reading is not taught to-day. Why? The artist develops most largely the emotive nature; the nature that belongs to both the thinking and the feeling; feeling, rising in sensation, invades the mental range, and you get that supreme character, the great artist. Well, now, to our criticism. How shall we touch that? The world to-day is running into words, printed words, and the mental nature finds its best exponent in words, but the artist must reach beyond this mere wordy display into the stronger and better display of the emotive nature. How then shall we criticise? First by an analysis of what is the essence of art, and then an analysis of what is form in art. Develop the essence and teach how to use the form; that, it seems to me, must be the basis of criticism in our art.

THE PRESIDENT: By consent of the association the Chair will arrest the discussion at this point. I am informed that the president of one of our large universities in the interior is with us, and I will ask Professor Fulton, who represents the same institution, to bring to the platform President Bashford to speak to us a few minutes. I have great pleasure in introducing to the convention President Bashford, of the Ohio Wesleyan University, who is himself a graduate in oratory, and who is in sympathy with our work.

#### PRESIDENT JAMES W. BASHFORD'S ADDRESS.

I confess my great delight in looking into your faces. On coming in this morning I soon caught the genial glance of

Professor Fulton, and found myself among friends; I next saw the face of Professor Brown whom I have known and esteemed for years; and then looking in front I found Professor Clark, of Chicago University, who was kind enough to come to help us at Ohio Wesleyan University; and glancing at the platform I saw my friend, Professor Trueblood; and so I say, I found myself among friends.

I am delighted at the large number present and at the interest displayed in your proceedings. I am sure that you are having more and more profitable sessions, as you come to know each other better, and come to coöperate more fully for the building up of this great art.

I hardly know what led me to study elocution, except perhaps the deep sense of need, and if I were governed now by that sense I should keep at it, because I am sure I have not yet learned the art.

I remember very well after completing the college theological course, expecting to devote my life to the ministry, that I did not yet feel ready to take up the work, and entered the School of Oratory of Boston University, under that magnificent and inspiring teacher, Professor Lewis B. Monroe, whom everybody loved who knew him, and I think two of the most profitable years of my life—quite as profitable as the years spent in the theological school—were spent there in the study of elocution. I am delighted that this art is being recognized more and more. I must not stop to say what is in my heart, because I should be too long in saying it, and I must not detain you this morning. I had no idea of being introduced until I heard my name announced from the platform.

If one expects to be a great sculptor he works for years and years, and if, after a generation of work, he can reach something of the success of an Angelo, he is fully rewarded for his pains. If one expects to be a great singer he trains the voice day in and day out, night after night, year in and year out, to prepare himself for the work. If one expects to be a painter he must cultivate his art for many a year, for art is jealous, and must be studied for a long and weary time before one obtains the mastery; and yet here is this art of all arts, the art of

molding human character, the art of making your thought and your emotion take possession of and become a part of those to whom you speak—this art which demands the mastery of all principles of art—the art of the sculptor, the painter, the singer; this art of influencing human beings, and molding and shaping their lives, of sending them away enriched by your life; this supreme art is the one art in this country which we are just beginning to discover.

I am astonished that young Americans should dream that all they have to do in order to become great orators is simply to stand before an audience and spout. And so I am sure the time is coming when men and women will realize more fully the worth of this divine art which you are cultivating, and along with thought and feeling and character to be impressed upon the people, we shall cultivate this divine art which our Master so marvellously cultivated, and which made him the Supreme Master of the hearts and consciences, and the intellects of the world.

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### THE BACON CIPHER.

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DR. ORVILLE T. OWEN.

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*Mr. Chairman, Ladies and Gentlemen:* I thank you and your committee for the invitation extended me, and, though it seems like carrying coals to Newcastle, or as the French say, leaves to the wood, for me to attempt elocutionary work in the presence of the world renowned members of this Association, yet I feel sure that you will be lenient towards one who throws himself upon your mercies, and in the paraphrased words of Chorus Henry V, if you will "Piece out my imperfections with your thoughts, and when I speak of horses think you see them printing their proud hoofs i 'th receiving earth," then may I hope to amuse if I do not instruct you.

There are certain impossibilities in this world, and one of them is my total inability to exemplify the Baconian Cipher in thirty minutes. When you remember that 1,100 printed pages of deciphered books are on sale, and when I further inform you

that my assistants have 1,000 pages more in manuscript ready for the printer, you cannot help but see that merely an enumeration of Bacon's Cipher topics would waste all the time allowed me. What then can I do? I can invite you, one and all, to examine Bacon's method, and see the *wheel*, this I do, and if you will make up parties of twenty or thirty and appoint a time I will be happy to show you how the great Cipher Temple has been built.

It has been left for me to lift the great directions from the trestle board, and superintend the workmen in their work, and by their aid the great stairs of three, five and seven steps have been built, the tessellated pavement of mosaic blocks put together in new form, the great pillars of Hercules erected, the wreath of immortelles draped around them, the word of God written in fiery-red letters over the pillars, the golden fruits and flowers set in place above the white altar with its purple veil, and the great literary temple of fame builded without noise or sound of hammer or graver's tool, upon the solid rock of truth.

The first three steps of the great stairs are the three unfoldings of the hidden story; the five steps, the five great Guide words, Fortune, Nature, Honor, Reputation and Pan, the God of Nature; the last seven steps, the seven works, Spenser, Marlowe, Peele, Greene, Shakespeare, Burton and Bacon, the mosaic from which the tessellated pavement is constructed, the hidden lines, sentences and words; the two pillars, Bacon and his decipherer; the word of God, Bacon's invocation; the golden flowers and fruits, the exquisite beauty of the deciphered works.

The great altar is the Altar of Truth placed within the pearly gates of the great Temple of Fame, from before which the Vail hath not been rent in twain, and the glorious sunlight illumines the dark recess with roseate beams of undying honor, and as the fabled Phœnix rose anew from his own ashes, now will the great name of Francis Bacon rise and live for all time, new created from his deciphered works.

There are many seeming inconsistencies in the 1623 folio of the plays, and students have not been able to understand the text as originally published; on this account many so-called corrected editions have been placed upon the shelves of book-

sellers. These editions are so changed that their text bears but small resemblance to the 1623 folio, and many times investigators of Bacon's Cipher use these garbled copies in study. Of course the would-be critics fail in their attacks, as the Cipher works only in, and through, the original publication. Let me call your attention to one or two of these seeming crudities, and let us see how the deciphered story brings them into a great whole, that is more beautiful, majestic and dramatic than the first published folio.

I call your attention to the play of 'Hamlet.' Here we have one of the greatest incongruities of all the plays. It has been noticed by a great number I am told, though I believe I had the honor of first publishing it to the world. (Tells them about the ghost.)

Turn to 'As You Like It' and read the first lines of the Seven Ages of Man, with its exits and entrances, where is the exit as read? I will read the eighth age or exit as deciphered. (Reads the eight ages.)

In your histories Queen Elizabeth is called the lioness of the Tudors, and is called one of the greatest Queens that this world ever saw. Against her memory like a dark, black cloud looms up the beheading of Robert Devereux, Earl of Essex. The Cipher enhances this cruelty for it tells us that the Earl of Essex was Elizabeth's youngest son.

The great Queen had three characteristics, maternal love, love for the crown and sovereignty of England, and love of life, and when she heard that her son had landed from Ireland with the determination of seizing the throne and her person, her intellect to a great degree gave way, and in the sleep walking scene from the newly deciphered Tragedy of Robert Earl of Essex we see the old and broken woman as she appeared when reason and will, those two sovereigns of intellect, were held in abeyance by the God of Sleep.

(Here Dr. Owen read the sleep-walking scene from the Tragedy of "Robert Earl of Essex.")

The Board of Trustees regret to say that the discussion of the above paper will have to be omitted. The stenographer was able to secure the questions propounded but there was such confusion at the time that the

answers were lost. The stenographer addressed a letter to Dr. Owen enclosing the questions for answer. The Secretary afterwards called on him and was promised that the matter would receive his prompt attention. After a few days the Secretary wrote again and finally telegraphed for the answers, but no word has yet been received.

At the conclusion of the morning program the Secretary read letters of greeting from Alex. Melville Bell, Geo. R. Phillips, Mr. and Mrs. S. S. Curry, and Mrs. Mary Hogan Ludlum. The following is the letter from Mr. Bell:

WASHINGTON, D. C., June 29, 1896.

*To the National Association of Elocutionists:*

I am sorry that family arrangements have prevented me from attending your meetings. I am very desirous for the success of your Association, and I therefore beg to send you a check for \$20 as a contribution to the working expenses. I am

Yours very truly,

ALEX. MELVILLE BELL.

The Secretary was empowered to send a suitable reply to the above, expressing the thanks and good wishes of the Association; accordingly, the following letter was drafted and mailed in return:

DETROIT, MICH., June 30, 1896.

DEAR PROFESSOR BELL:

The National Association of Elocutionists in convention assembled send you cordial greeting and beg to thank you for your kind wishes expressed, and for your most generous contribution to our finances.

We are sure you would be pleased with the great interest manifested in the various topics discussed before the Association and with the marked fellowship pervading all its deliberations.

Permit us to express the hope that we may be honored with your presence at the next convention.

Most sincerely and fraternally yours,

THE NATIONAL ASSOCIATION OF ELOCUTIONISTS.

WILLIAM B. CHAMBERLAIN, *President*.

THOS. C. TRUEBLOOD, *Secretary*.

MR. F. T. SOUTHWICK: The time is so limited, and after the experience of a few minutes ago I do feel so much like a cipher myself, that I shall not occupy your time with any set address.

I was deputed by my fellow members in our local association in New York, the New York Teachers of Oratory, to present to the Association on behalf of the New York Teachers of Oratory a gavel which I now have the pleasure of handing to you, sir, with the hope that you may use it in the interests of harmony, and as gracefully as it has always been wielded heretofore.

THE PRESIDENT: Mr. Southwick, as representing your fellow members in New York, on behalf of this Association whom I have the honor to represent, I accept this beautiful gavel with our profound thanks. May I whisper in Mr. Southwick's ear that at the commencement of the convention and before he arrived, it was whispered around that perhaps New York did not know exactly where Detroit was; but I am sure that this beautiful gift will "knock out" any such conception.

I believe that the gavel has heretofore been wielded in the interests of harmony, and the present incumbent of the chair will say for himself that, so long as he wields this beautiful instrument it shall fall like the tones of a good speaker, promptly but not too severely, and that it shall represent the equality, fraternity and solidity, and, as far as possible, the beauty of administration, and I believe that these qualities are symbolized by this beautiful form bringing to us as an association the greetings of our great parent city.

We thank you from New York.

MR. F. T. SOUTHWICK: I feel that I ought to say one word in behalf of my city. New York has taken a very strong interest in the work, and I think it hardly fair to say that she is not represented. Perhaps we are not numerically, but still I had the pleasure, I believe, of listening to a New Yorker last night, and another in the afternoon; and some of the rest of us are on the way; and of those who are not here I know that I voice their sentiments when I say, that they are here in spirit and would be glad to be with us in the body if it were possible.

THE PRESIDENT: I believe that this association responds to those sentiments with the heartiest good will; and we can surely say that the quality makes up for any slight deficiency in quantity.

Adjourned until 9:30 A. M., Wednesday.

TUESDAY AFTERNOON, JUNE 30, FROM 3 TO 6 O'CLOCK,

An informal reception was tendered by Mrs. Edna Chaffee Noble and the alumni of the Detroit Training School of Elocution and English Literature.

TUESDAY EVENING, 8 O'CLOCK.

Recital by Miss Mary Perin, Cincinnati, Ohio:

- (a) "The Hindoo Paradise," . . . . . *Anon.*
- (b) "Katie's Answer," . . . . . *Anon.*
- (c) "Statue Scene" from Pygmalion and Galatea, *W. S. Gilbert.*

Recital by Mrs. Elizabeth R. Walton, Washington, D. C.

- (a) "Duchess May," . . . . . *Browning.*
- (b) "A Royal Princess," . . . . . *Rossetti.*
- (c) Act I, Scene II, "The Merchant of Venice," *Shakespeare.*

Recital by Mrs. Belle Watson-Melville, Oak Park, Ill.

- (a) "Old Time Happiness," . . . . . *Slacter.*
- (b) "Why He Can't Succeed," . . . . . *Anon.*
- (c) "Cradlebow Sir," (From "Cape Cod Folks") . . *McLean.*
- (d) "True to Brother Spear," . . . . . *Will Carleton.*

WEDNESDAY MORNING, JULY 1.

Convention called to order at 9:30 A. M., President Chamberlain in the Chair.

Moved by Mrs. Loraine Immen and seconded by Mrs. Elizabeth M. Connor, that the convention proceed to elect a Nominating Committee of five to report nominations for the various offices to be filled by the convention; the election of such committee to be by ballot. Carried.

The following members were placed in nomination for said committee:—Preston K. Dillenbeck, Mrs. Hannibal A. Williams Mrs. W. C. Chilton, Mrs. Loraine Immen, Mrs. Ida M.



Riley, Miss Martha Hawling Bailey, Mr. John K. McCafferty, Mrs. Helena Crummett-Lee, Mrs. Lucia Julian Martin, Mr. Geo. W. Saunderson.

Moved by Miss Alice Decker, seconded by Mr. S. H. Clark, that the nominations be closed. Carried.

The convention then proceeded to ballot, whereupon it was moved by Mr. T. C. Trueblood, seconded by Mr. V. A. Pinkley, that the report of the tellers on the election of a nominating committee be read at the close of the morning session. Carried.

Moved by Mrs. Loraine Immen, seconded by several members, that inasmuch as Miss Angele Pinkley had been present at every convention, she be made an honorary member until such time as she shall be eligible to active membership.

Mr. R. I. Fulton moved in amendment, seconded by Mr. Perry, that Miss Pinkley be officially declared to be the "Daughter of the Convention," and that she be given the privileges of the association.

The amendment having been accepted by the movers of the original motion the substitute motion was unanimously adopted.

Mr. V. A. Pinkley thanked the convention on behalf of his daughter for the honor accorded her by the convention.

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#### FACTS LEARNED AND FANCIES DISCARDED.

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F. F. MACKAY.

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Truth is a simple, primitive principle in nature, universal, everlasting, unvarying and unlimited. Facts are truths limited by environments. Fancies are sparks from the body of psychic force, liberated by attrition with facts; and their momentary illumination, like false lights on a dangerous shore, often lure the follower to destruction. Fads are popular fancies that, lacking the vitalizing force of utility, live for a brief season and die without the prospect of a resurrection. Fancies are generally pleasing and seductive, but lacking the force of truth

they seldom survive the season of their generation. Facts are sometimes disagreeable because of their opposition to favored fancies; but the opposing force is always a developing power and thereby educational. The man with many fancies generally has but a small store of facts; for while fancy results from perception, driven by impulse, facts can develop only from perception under the slow process of reflection and comparison. In speaking and writing, fancies may be so happily blended with facts as to give a charm to the effort or essay; but though fancies may charm, hard, dry facts have ever been the force with which to lay open the mysteries of nature to the enquiring student, and the toiler in the field of science. Science is the aggregated facts by which newly discovered phenomena may be tested for truth. Fads and fancies are always dangerous. They may find favor with the rich and amuse the idler, but lacking the principle of utility they unfit the poor man for his daily walk over the rocky road of realism.

Every teacher, in whatever department of education, should have a standard—indeed every successful teacher must have a standard. Fancy has no standard. It is unlimited. The unlimited is incomprehensible, and the incomprehensible cannot be regarded as a part of a system of rational education. It is only by a standard of facts that we may advantageously compare the products of imagination and the theories of the unknown, so as to make correct conclusions in the interest of mental progress. As practice, when not accidental, is the outcome of theory, so is theory the outcome of imagination. Impracticable theories are fancies; and extravagant fancies are lunacies. The promoters of lunacies are lunatics, and the unsuppressable accidents to man will, as the history of the world shows, always produce the necessary supply of lunatics, without special teachers in that department.

One of the most marked and lasting differences in human beings is individuality—a mental condition with a physical environment that makes each being unlike any and all other beings in the world; and the strongest peculiarity of each individuality is the preference for self over all others—a fancy that in some particular respect the ego is always superior

to the alter. Facts are general and governed by laws. Fancies are special; and unlimited save by the imagination of the individual. The most positive knowledge is always obtained through deduction by comparison. For comparison there must be a standard. A standard has limits, and limits in nature are made by facts. Teachers, then, to have a standard, must know the facts; and to prove to the rest of the world that one knows the facts, one must do the facts. Law is the outcome of facts. Law, whether special or general, to be lasting must have its governing force in truth, and its exemplification in facts. Fabulous histories, demoralizing superstitions, and obstinate prejudices are the products of ignorance, developed by the density of its darkness. They are the engendering force of extravagant fancies in half illumined intelligences. Science is fertilized by decaying ignorance; and the attrition of aggregating facts evolved by the corroding element of time has begotten through all ages, the force illuminating the way to a higher and better civilization.

Elocution has long been treated as a fancy, and in too many cases a samere fad. It is to-day ignored by eighty-five per cent of the higher institutions of learning, as a theatrical fancy, and by nineteentwentieths of the theatrical profession it is rejected as a masquerade of bombastic sound, or an egotistical display of useless gymnastics. Elocution is rejected on one side because its disciples have presented no system of facts without an aureola of fancies that thwart the penetrating power of even the best disciplined minds. Elocution is rejected on the other side, because it proposes as a science, by mental and physical discipline, to represent in their true juxtaposition all the parts of an impulsive expression; and to control the acts resulting from imagination by the force of cultivated reason—where there is an inherent fitness—formulated in technique. And men and women, sporadic elocutionists who rejoiced more in the number of their pupils than in the amount of information they imparted, lived between science and sophistry, as the night bird lives between day light and dark.

In all spoken languages in which the vibrating column of

air called voice is cut up by the articulating organs, and sent out in forms called words, to convey thought and sensation, whether the result be oratory, recitation or reading, there is art; because words are made; and where there is art there must be an underlying science. And as the utility of words has been through ages "beyond which the memory of man runneth not back" an established fact, the act of out-speaking them to convey to the auditor the results of the ever-varying sensation of impressions, from environments—upon the wondrously impressible machine—the human body—elocution—the intoning, uttering and inflecting these words—is neither a fad nor a fancy, but a *fact*, the utility of which is a living truth, growing in value with the addition of each new word to a language.

Elocution is old; and all along the line of its existence as an art there have been men and women who have assumed that they were especially gifted by nature with skill to vocalize breath, and without special study, to form it into words, and to utter not only their own words, but the words of others, with tone, time and inflection that should perfectly portray the mental and physical conditions of the author. Contemporaneously with these favored-by-nature elocutionists, there has been another class in the same field of labor, toilers in art, drudges in metaphysical analysis—men and women who believe that words are the effect of a cause—elocutionists who can do no effect without knowing the immediate cause—artists so tied down to the observation of facts for a re-presentation of nature that the subtlest forces of imagination could not float them in a field of fancies.

Two classes with such entirely opposite practice could not, with the present abundant means of communication, long hold the same field of work, without discussion, and a strong desire to ascertain the truth by studying the points of difference—to know the cause of the degradation of this grand utilitarian chain of articulated tones that binds man to man and largely holds our social fabric in its place. And so in the winter of 1891 and '92 a group of elocutionists held a series of meetings—discussed the necessities of the profession of public readers

and teachers. They considered many questions, organized an Executive Committee, and resolved upon a meeting of all persons interested in the science and art of elocution. An invitation was sent out to all whom it might concern; and the Convention of Elocutionists in the summer of 1892 became a solid fact that dropped into the great ocean of time, vibrating a wave of force that shall roll on so long as the developing and beautifying of the English language may be a theme of interest to the English-speaking people.

Public readers and teachers of elocution, from all parts of the United States and Canada met in convention to listen to expressed opinions, and to discuss principles. And here another fact presents itself—that there were three hundred and seventy-five men and women so much interested in the work before us, that they traveled hundreds of miles to be present and participate in the labors of the first Convention Elocutionists in America. And a third fact was soon discovered; namely, that among these three hundred and seventy-five disciples of articulated and inflected voice, there werenot more than two who held the same opinion or taught the same formulas.

At the first convention fourteen papers were read, and while two essayists asserted that good elocution is not the result of spiritual interposition, and that the gifts of the spirit can never supersede the necessities of culture, another objected most positively to mechanical training, and another declared that imagination is the basis of elocution—while a fifth, trimming to meet the situation, declared that the impulsive school should happily blend with the mechanical and accept the results of technique. Here was a moment of rest in the thought that a beautiful system of elocution might grow out of this seemingly natural union of the mental and the physical—two recognizable and tangible facts. But the vision of this amalgamation was soon exploded by the positive declaration that there are moments of soaring on the wings of fancies to heights where the solidarity of heavy-breathed realism might never climb—where “the hidden springs of inspiration are revealed. To such a one, how dull must be the groping of

the earth-bound scientist, who never soars, but tortoise-like crawls on along the surface of the earth, from point to point, toward the horizon line that constantly recedes till the journey of the great circle is complete; but then he knows by observation that the boundary line that seems to limit human sight, is but a misty fancy, and the earth on which he stands is still a solid fact. Whatever the orator and rhetorician may do, don't let the teacher of elocution soar.

It was held by one disputant that elocutionists talked better than they think, and so attempt to teach more than they know. This may have been a fancy.

One essayist, while admitting that elocution is a beautiful, grand and valuable study for the platform, the pulpit, and the parlor, proclaimed it a fascinating pitfall for the student of stage art. A very earnest disputant, assuming this to be a fancy asserted as a fact, that elocution is fully seven-tenths of stage art; and he would have acting begin with elocution, continue with elocution, and end with elocution.

At this point the argument took a tangent from the haloed circle of elocution and struck the rocky question: "In reading an emotion, is it necessary to feel the emotion?" This question is peculiar in several ways. First, it is a departure from superficial elocution; and for its intelligent discussion must enter the field of psychology. It is undoubtedly very gratifying to the egotism of the fancy-monger, when his patrons exclaim: "Wonderful creature! He feels everything he recites. When he recites "Hamlet" his admirers say he feels the sorrow, the gladness, the awe, the anger, the horror, the hate, the love, the scorn, the pride, and every sensation described in the emotions of the character; and so he is angry or glad—joyous or sad—as the case may be. In brief, he lives the character; but when the death scene comes, does he feel the declining pulsations of the heart—the gradual stopping of the circulation, and the damp chill of approaching death? Does he die? No! And here is where the wonderful intelligence of the feeling-artist is made brilliantly apparent. When death approaches, he stops the genuine sensation and plays that he feels the pangs of death. He

plays that he dies. How mean of an elocutionist to cheat the public of that great death scene, just to save his own petty life! What a vile deception to practice on a generous public that really believes that the reciter feels all the sensations of the emotional signs he is making, and are actually waiting for him to die.

If the assumption that the reciter feels the sensations of the emotions he is portraying, be not a fancy, then we may fancy that the tragic reciter will, in one of his recitations, die for a fact, just to prove that feeling with him is not a fancy. But as neither the history of elocution, nor the history of stage art records a single instance where the reciter has retained the disease he seemingly felt, nor died while doing the death pangs that he was seemingly feeling, we may conclude that his portrayal of sensation was but an imitation of the author's creatures; and therefore the assumption that the reciter feels the characteristic sensations of the person represented, may be discarded as a fancy, because in every instance the artist survives the seeming disease and death through which he has just passed, and remains himself, a living fact. He has merely presented the forms of an emotion which forms are by some called technique.

In the first convention the so-called Delsarte philosophical system of expression was presented for consideration, and of the eight disputants who entered into the discussion six declared their ignorance of the subject, or their disbelief in its utility as a part of elocution.

In the second and third conventions, among the longest papers of the entire series presented, were those on the so-called Delsarte system; and the discussion was permitted without limit; yet as a fact, not a single principle was presented in the study of elocution, that was not known in this country before the name of Delsarte had reached our shores. And although this system called Delsarte's has all along the line of these conventions been presented, yet never has it been shown that it could with advantage take the place of elocution, as a fact, nor that it could hold a place in popular esteem, as anything more than an auxiliary to elocution, and even that

in the way of fancy. And the speakers in these conventions, though sometimes burying their theme beneath a mass of fanciful rhetoric, have nevertheless been obliged to rely on their voice, with its tones, inflections, and time; in short, to rely on their elocution, rather than upon any system of gesture and pose for the presentation of their thoughts and feelings; and there has not been in these four years of conference a single disciple of the so-called Delsarte system, who has presented a gesture or pose that has not been presented by the teachers of elocution in America, or the pantomimist of the French and English theatres, through the last one hundred years.

These are facts; and the discovery of new schools of expression and new schools of elocution, is very like the discovery of a new world by Columbus. He found other people there when he arrived. The principles of elocution are as old as are the articulate forms of speech. Elocution is a fact, presenting thought and sensation in oratory and colloquial conversation—which differ only in degrees of force—and representing thought and sensation in reading and recitation.

There is a fact that has never, in these conventions, been acknowledged—viz: the difference between oratory and recitation. The fact that oratory—extempore speaking—is always in the field of nature, while reading and recitation are always in the field of art. This is a matter that requires precise definement, and the absence of that definement has led to confusion, and at confusion education stops. In oratory, granted the medium of conveyance, and the imagination of the speaker is unlimited, save by the unknown boundaries of the unlimited universe; but granted to the reader, who recites the medium of conveyance—the writer's words—and he is limited by the imagination of the author, and if he go beyond, or fall short of the author's intention, he presents only himself instead of representing the author.

The limits of imagination in oratory and reading are as different as the limit of daylight and air. Our daylight is limited by the horizon line, but the air is unlimited. Here is the dividing line, and many teachers assert in their teachings



that because the orator feels the sensations that move him to speak, the reciter must also feel the sensations described by words of the author, when doing those words. And until we can discard the fancy and make use of the facts that as factors constitute the science of reading and reciting, elocution will never obtain a place with the higher institutions of learning, except, where the faculty of disciplined men, through mercenary motives, tolerate it to gratify the fancy of parents who insist on elocution as a fanciful accomplishment. And contemptuously as the four hundred colleges have treated elocution, as shown by the report of the committee, they all entertain it in connection with some other study as English Literature Rhetoric, and Logic. There are some people in the world, who because they can't do a thing themselves, fancy it can't be done.

In nearly all discussions on technique, there has been expressed the fear that technique, if pursued with special care, might destroy or cover up the true meaning of the phrase or sentence to which it is applied. This fear is a fancy to be discarded, for technique is nothing more than the premeditated use of the forms of voice, pose and gesture, through which sensation presents itself in nature. And the question "If acting is all technique, why cannot every man with a good voice and brains act Hamlet?" which by its propounders is assumed to be an insurpassable barrier, estopping the further progress of debate on the question of real and imitated emotions, is in the first place misleading in its assumption; for it is not asserted by all professors of dramatic art that acting is all technique. And again, it is not asserted by any thoughtful professor of dramatic art that every man with a good voice and brains cannot act "Hamlet."

By parity of reasoning or an analogous mode of questioning one might ask, "If singing is all technique why can't every woman with a good voice and brains sing 'Carmen?'" or, "If horse racing is all technique, why cannot every horse with four legs and good brains win on the race course?" Well, this is a simple answer. Every horse with four good legs and brains cannot win on the race course because there is a standard of

time that he cannot achieve. Every woman with a good voice and brains cannot sing "Carmen" because there is a standard in singing that she cannot reach. And every man with a good voice and brains cannot act "Hamlet" because there is a standard of excellence in acting, with which he does not favorably compare.

This analysis shows a defect in the question. There is a standard of excellence for skill. To present the intention of the propounders the question may be thus stated: "If acting is all technique, why cannot every man with a good voice and brains act 'Hamlet' up to the same standard of excellence?"

Now for the answer. It is not asserted by professors of dramatic art that every man with a good voice and brains cannot act "Hamlet." But it is asserted that acting is an art. Art is always a result of the application of impressional force to mental conceptions, through muscular action. Art never creates anything, but always makes something by rearranging things already created; and the basic principle of the ability to rearrange things already created is the imitative quality in the human mind, and the history of individuals that make up the group of dramatic aspirants including "every man with a good voice and brains," will confirm the statement that there are no two men with good voices and brains whose mental and physical conditions, either in quantity or quality, are exactly alike; consequently the quantity of the imitative quality that enters into the mind of each individual, will not be of equal force in all men with good voices and brains; just as the ability to perceive, compare, and deduce is not the same in all men with good voices and brains.

Then, since the power of imitation in all men with good voices and brains differs in quantity and quality, and the responsiveness of the muscular system under the control of impressional force formulating technique, by the direction of the mimetic quality of the minds of all men with good voices and brains is not the same, it follows that all men with good voices and brains will not produce the same technique; and therefore, although all men with good voices and brains may act "Hamlet," yet because all men with good voices and

brains cannot produce the same technique, every man with a good voice and brains cannot act "Hamlet" up to the same standard of excellence. The technique of an art is the formulated result of a muscular action, under the control of the impressional force that makes the mental conception; and not only does the impressional force, coming from exterior circumstances differ, but the muscular system whose action makes the formulas called technique, is not in all men with good voices and brains, equally responsive to the impressional force that makes, at once, the impression and the resultant, which when it is repeated for the purpose of representing the conception, is called technique.

That some people misplace technique and that many attempt technique without due preparation, is undoubtedly a cause of great dissatisfaction to the critical; but to discourage the study of the forms of voice as it changes under the influence of environments, is as injurious to the science and art of elocution in its application to reading and recitation, as it would be to object to the technique of the composer in arranging a sequence of sounds to be called music. It is not improbable to thinking people that some teachers of elocution object to technique because they rather choose to rely on the impulse of the moment, than do the mental and physical drudgery of training themselves in this kind of work. But "nothing can come of nothing," and even genius cannot impart its specialty except by a deliberately systematized mental action expressed in physical illustration.

Thus far in the conventions of the National Association of Elocutionists, the work has been largely theoretical. There has been very little practical work. The time has now arrived when the elocutionist should cease writing and talking about the beauties of his art and science, and by standing up in the convention and doing his art, thereby prove his science; and give those who attend something practical to study.

Grammar, rhetoric and logic are interesting studies. The psychology of a composition is a delightful study, and the analysis made in studying from effect to cause, a most interesting exercise; but neither grammar, nor rhetoric, nor logic,

nor analysis, nor psychology, nor all of them together, are elocution. Vocalizing all of these, and accompanying the vocalization with such pose and gesture as may result from the surplus psychic force, over and above the necessities of vocalization, is elocution; and the sooner this organization gets right down to doing elocution, instead of talking and writing about it, the sooner shall we be able to prove to our opponents the utility and absolute necessity of the art we profess.

In our several conventions there have been many good papers read to prove that elocution is an art—that elocution has an underlying science; and there have been quite a number of papers read and discussions had to prove that it is not an art—and that it is not based in science. It has been claimed and asserted that elocution is based in imagination, and that its art must depend upon feeling. Those who have urged these positions are not less earnest in their efforts than those who have presented the opposite side—science and a formulated art. But if the theory of imagination and feeling are to prevail as the basic principle of elocution in its application to reading and recitation, then we may give up the hope of finding a place for our art in the higher institutions of learning, where the teaching of exact science and the technique of art is the aim and object of disciplined minds; for the reasoning man will say at once: “Why should we establish a department of study to teach Mr. A. B.’s feeling and imagination, when those feelings are subject to variations with every change of environment, and his imagination unlimited and indefinite, and therefore beyond the reach of formulas that may be conveyed from mind to mind.

Extempore speaking—oratory—has its technique. There must be vocalization of the sensation that is prompting to speech. There must be articulation, and there should be correct pronunciation, and training in these branches of oratory to fit the orator to respond to the impressional force of the situation, when the orator through feeling is propelled to speak. The matter—the what, when, where, and why, of oratory—are all taught in the colleges and universities of the country.

And in the department of belles lettres, through the study of rhetoric, and the review of poetry, ancient and modern, they propose to cultivate imagination. Let them do it. These studies may all be perfected in the silence of the student's cell; but however broad and profound his knowledge, however beautiful, grand or sublime his conceptions, however vast and wonderful his imagination, he cannot convey them to his auditor, but by elocution; and we have all suffered as students while listening to the strangulation of their own mental offsprings in their daily lectures, by these same learned opponents of elocution. We may not blame them for rejecting the theatrical show of many elocutionists, but we may assert that they not only have no right to reject the science and art of elocution; but they are bound by their position as scholars and teachers to investigate it for their own advantage, and in the interest of their pupils.

In the meantime let the elocutionists take up their fancies that at present bar the way to elocution and discuss them, not by writing, but by talking in convention, illustrating and proving or disproving the fancy or fact of sensing the emotion described by the author, and doing the emotion felt by the orator. Let us bring this matter to a test, and when we have discarded the fancy and proved the science and art of elocution, let us invite these learned men, in the interests of education, to come into our convention, and participate in our debates, for an exemplification of the art and science that would by such practice be proved a fact.

At the conclusion of Mr. Mackay's paper the President called Mr. H. M. Soper to the chair.

MRS. HELENA CRUMETT-LEE: My hands are still red from applauding that splendid paper by our late President; but while listening I was reminded of a story, and I must tell it. A man who was a spiritulist died; but his friends having a little regard for ordinary customs went to a clergyman of a regular denomination and requested him to pronounce a funeral oration over the deceased. He complied and gave the best eulogy he could with any sort of conscience; gave out a hymn and read from the scriptures. At the conclusion

of the exercises the wife of the deceased arose and said that the spirit of her husband was present and desired to make a communication; thereupon the spirit of the deceased proceeded to tear up the eulogy until nothing was left of it. The friends of the deceased went to the clergyman and said they hoped he was not offended. To which he replied: "Oh, no, I will pardon you, because in all the years of my ministration this is the first time I was ever sassed by the corpse."

This is the first of these conventions that I have had the pleasure of attending; and I can only judge by the results I see around me. These results impress upon me two points; one the subject for congratulation; the other the subject for blame. The first point is the admirable spirit that seems to pervade everything and everybody; the cordiality and delightful spirit that is everywhere manifested. I congratulate you because it is so rare in a mixed assembly like this. The second point is the lack of technical discussion. Perhaps you think I make a god of technique; not so; but I do believe that an art can not exist and grow without a definite technique, for which Mr. Mackay has said such admirable words.

MR. F. T. SOUTHWICK: As one of the individuals who was hinted at in the paper, I feel a little bit like hitting back. I think the arguments of the reader rest upon two or three assumptions that are not altogether justifiable by physiological or psychological truth.

In the first place I do not believe that imitation brings about the same results as are achieved by emotion. I do not believe that the reader himself, with his great technique, could so simulate an emotion or imitate an emotion as to deceive another member of this profession equally versed in the symptoms of genuine expression. I have seen it tried a great many times. I have never seen it succeed perfectly. I have seen it succeed measurably well; so well that one could say: "that is an excellent imitation;" but it never has the effect of genuineness. Imitation is a faculty which manifests itself through the action of the motor system. I decide that a certain thing shall be done as nearly as may be in the same manner in which somebody else is doing it. I direct the motor energy. now

emotion is not primarily motor. The very word itself gives, it seems to me, the clue to the difference. Emotion, physiologically at least, is a stirring up of portions of the organism that are not affected normally by the action of the will. For instance the liver, the visceral system generally, is all affected by the emotional states. Now that system is for the most part—I am speaking now of untrained individuals—I might almost say absolutely uncontrollable. It is the activities of the glands, for instance, the bringing of tears to the eyes, which are distinctly emotive—if I may use a word which is the property of another member of the association. Now it is impossible by the exercise of the imitative faculty to bring tears to the eyes. We may do it by will. I may will that I weep, but in willing that I weep, I do not consciously set up before myself the image of someone else weeping and endeavor to imitate that person weeping. I say to myself I will feel sorry; and measurably I can make myself feel sorry. I can prove it in an instant; I can really make myself feel some symptoms of it; and entirely without reference to what I am saying. Now that is a matter of technique to my mind; quite as much a matter of technique, as the command of the external organs or agents of manifestation.

The reader said that art rearranges the materials. Now those materials are mental, physical and emotional. They are found not altogether in the control of the mental system. I can cultivate the emotional powers directly by acting upon those centers which control or affect the emotional system; and we can cultivate the technique of emotion.

I wish I had the time to make the point a little clearer as to the nature of emotion, but as I have not the time I will close here with the hope that somebody else will develop the thought later.

MR. S. H. CLARK: As another of those who were evidently in the eye of the essayist, I should like to say a few words.

MR. F. F. MACKAY: I rise to the question of privilege. The paper deals entirely with principles, and not with individuals.

MR. CLARK: As the gentleman quoted literally from an article of mine, I have no more to say on that point.

In the first place the paper purported to deal with fancies dissipated and facts learned. If there was one fancy more than another which has been dissipated during these four or five years of discussion it is that technique must be relegated to a secondary position in the art of elocution. That is to say that the mind must be developed ahead of the technique. We do not hear a word of that in the essayist's remarks.

Another point made is that in the colleges oratory has always been relegated to the secondary position. There are numbers of first class institutions in this country where elocution and oratory have places by themselves.

In the third place, I should like to state that no conscientious or learned disciple of Delsarte ever claimed that Delsarte discovered new gestures or new attitudes. Delsarte was a scientist who endeavored to formulate, as did Rush, out of existing facts, a science of expression. Delsarte as a fad has been exploded; Delsarte as a philosopher has been relegated to his proper position. But in the science of expression I believe we have come to see that there is much valuable information to be gained from his works.

Another point. I had occasion to remark very recently that there are certain parts of our art that must be taken on from without. For instance, a man is supposed to have come in from a race and comes upon the platform panting. One can see that if you were actually to feel that race, and actually pant, you would not be able to stand up. I say there are certain elements which he who believes in feeling finally reaches, where he takes his knowledge of dramatic art and willingly puts on externals. They form but three or four per cent. of the artist's technique; he does not have to die once in a night, but he has to feel sorry five hundred times; and I am inclined to think that if Mr. Southwick were to put what he has hinted at in the form of an essay, I should be glad to agree with everything he said.

The technique is here: I say that man is joyful; I do not have to study high pitch to get that; I know that will represent joy; and that is my standard of criticism. I shall not attempt to represent joy down there (illustrating) but I say to



myself; put yourself in the condition of joy, and then rely upon the normal action of the nerves and you shall represent joy; and my philosophy and my science tell me that I can both be joyful and know that I am joyful at the same time, a point which the non-feeling school seem entirely to overlook. I can be sad and know that I am sad. Just as I know now that I am in earnest, and at the same time can tell the color of the bonnet, or flowers in the bonnet, which you are wearing, as you sit before me. We can carry on for art purposes two entirely distinct and parallel lines of thought. So that to say that when you feel an emotion you lose all knowledge of yourself is a complete misconception of one of the fundamental elements of the art of expression.

And lastly, all the leaders of modern psychology give the downright denial to the other school.

MR. M. T. BROWN: As one of the gentlemen who was *not* referred to in the paper I would say: how many questions spring to the mind upon listening to so able and truthful a paper as our friend has given us.

Is there a science of expression? Is there a philosophy of expression? We all acknowledge there is an art of expression. For the science of expression go to Herbert Spencer, go to Darwin, in his splendid essay upon the emotion of men and animals; for the psychology go to the leading psychologists of the country; and for the art go to the fine readers, the fine actors, the fine exemplars.

The only fault that I can find with the paper is that the writer had not three hundred years instead of half an hour to cover the whole subject. If he had three hundred years we might get every facet of the diamond as each in turn came into light. This subject is a good deal like a diamond of many facets. As you turn it slowly and each new beauty reveals itself you say: "How fine! how grand!" and you turn it and turn it and still new beauties come.

This brings up the old question; is it nature or is it art? Now, in my opinion, nature in most of us is exceedingly crude, inexact, inartistic. Art takes the raw material which we all possess, and puts it in such form as shall satisfy the civilization

that now exists. Quinn is described by Fitzgerald as one who paled—that was his expression—whenever he enacted a great part or character; and when Garrick came he was called an innovator. Why? Because he took Nature by the hand and led her back again before the audience of that time.

Now, one example of a man whose art is much stronger than his nature, and another of one whose nature was much stronger than his art. The first, Henry Irving; the second, Edwin Booth. Irving predetermines every point that shall appear.

- He is constructive. Edwin Booth was predetermined as an artist, but the great well-springs of nature were never dried.

We cannot be too broad; we cannot study too much; we must not hold to the opinion that "elocution is all." We must make our foundation as broad as modern science; and study the evolution of the physical and the metaphysical, and then we shall find that one law runs through all this philosophy, and that is the law of correspondence. When we have studied that and found that the body and soul are a duality but actually one; and that the body must be in correspondence with the soul; and the soul must not only be scientifically founded but emotionally founded; then shall we begin to get a sufficient basis for this grand science, philosophy and art, which in modern times we call expression.

MR. F. F. MACKAY: I wish to say with all due respect to the men who have placed themselves on record as knowing all about this sort of acting, that I have been an actor, man and on this stage; and I stand here now and assert that next year I boy, since 1851, and a student from 1852 to 1854 in the Normal college under my respected friend, Mr. Francis T. Russell, who is here now. I was a teacher from 1854 to 1858 and then became an actor again. I profess, therefore, not only to know the art of acting but also the psychology that lies at the bottom of it, and I assert positively here, and am ready to prove it at any time, and can do it practically, that the art of acting is purely imitative under mental direction.

I was hesitating, when corresponding with the Literary Committee, whether or not I should give a practical demonstration will present you this subject in full, in every particular. If I

cannot analyze for you every word that any man in the convention says, if I cannot represent the utterance, if I cannot represent his force, and his inflection, and time, if I cannot represent sarcasm and laughter, and analyze them, I will yield.

REV. FRANCIS T. RUSSELL: May I interject a single sentence from the late Rev. Dr. Channing: "Genius observes higher laws than those it violates."

The Secretary announced that the next business was the report of the

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### COMMITTEE ON TERMINOLOGY.

EDWARD P. PERRY, *Chairman.*

The effort of the committee since its appointment in Philadelphia has been to gather the general ideas of the profession in regard to the terms used in their teaching, and to condense them into comprehensive definitions. Our first report suggested four words which we considered the boundaries of our art and science—oratory, elocution, pantomime, and speech.

These words were taken up last year, as you know, and articles were written upon them. After due consideration of the papers and the discussion which followed them, four definitions were submitted to the Association. The report was accepted as published in the annual report, and the committee instructed to select other words for consideration at the next meeting. The method pursued this year was to get definitions, as used by a number in the profession, which we will term a sub-committee, in order that common usage might be fully ascertained.

We have in our possession definitions of emphasis, inflection, gesture and poise. This sub-committee consists of Mr. W. B. Chamberlain, Mr. F. F. Mackay, Mr. Geo. L. Raymond, Mr. R. Melville Bell, Miss Mary M. Jones, Mr. S. H. Clark, Mr. Thos. C. Trueblood, Mr. Bliss Perry, Mr. G. B. Hynson, Mrs. J. W. Shoemaker, Mr. Moses True Brown, Mr. A. H. Merrill, Mr. C. W. Emerson, Mr. F. T. Southwick, Mr. Franklin H. Sargent, Miss Cora M. Wheeler, and Mr. Henry M. Smith.

And here let me thank this committee for their promptness and good will, as shown by their answers, and words of encouragement. The good feeling, and general desire for more scientific and universally accepted terminology, strongly prevails. We have heard but one dissenting voice.

We agree with the one who writes, "Art is a vagabond until it has a well defined technique." We have compared the letters received with the discussions of last year, and the ideas advanced by different members of the committee for two years, and are convinced that we are drawing nearer to each other, not only as to what we believe, but in our expressions of that belief. We quote passages from the different writers, which may aid the Association in giving direction and point to its discussions. The first word we consider is:

#### GESTURE.

A. "Any physical action of any part of the human body either in addition to or in explanation of physical effort in speech or song."

B. "Gesture is a representation of thought and emotion through the visible movements of the body."

C. "Gesture is the expression by attitude or motion of the feeling that dictates words. Gesture is only the emotional accompaniment to speech. Speech conveys thoughts, and action must never convey the same thoughts which the words sufficiently express."

D. "Though literally meaning bearing, it is coming more and more to mean movements of the hands and arms. Very few use the term now in its literal sense."

E. "Gesture, then, is the outer motion by which the inner force expands itself. 2. Gesture in Art is voluntary. Involuntary motion is not gesture in any art sense.

F. "Temporary manifestation by the action of the body of the passing thought or emotion."

After due deliberation we submit the following: Position or motion of the body as a whole or any of its parts to reveal the different states or activities of a person's mind.

## POISE.

Poise does not seem to be in such common use as the other three terms, though almost all have defined it.

A. "Poise (of voice) is the balancing of sound on phonetic syllables so that every syllabic sound is heard whether accented or unaccented.

Poise (of the body) is the balance to the eye of the right and left sides in attitude and motion. Thus, when the right arm is used the left foot is advanced, when the left arm is used the right foot is advanced, etc. Note from another writer, "One may poise in repose, but in attitude it becomes posing."

B. "I use this in the ordinary sense as stated in every dictionary."

C. "Poise applies more particularly to balance of body, and pertains especially to mechanical execution or the securing of muscular control in exercises in physical culture."

D. "Is motion centered, held in balance. It is the highest form of expression that the body can present, as a correspondence of the three sides of the psychic, the vital, emotive and mental."

E. 1. "The harmonious co-operation of being and body.  
2. The unchangeable behind the changeable. 3. The establishment of a centre from which and about which all the powers of being and parts of the body may act."

F. "Poise, as it relates to expression is the active physical obedience to the law of equilibrium which is impelled by moral obedience to mental concept."

We submit general definition: Balance or equilibrium.  
Special definition: In expression it relates to the active, physical obedience to the law of equilibrium which manifests the highest activity of the soul without dispersion.

## INFLECTION.

A. "Inflection is characteristic of the speaking voice as level tone is to the singing voice. It is the bending of the voice upward or downward to express completeness or incompleteness of statement, inquiry, assertion, etc."

B. "Inflection is a slide of the voice from one point of pitch to another. I use concrete more than either slide or inflection, though all mean the same. Concrete means the growing together of tones from the first point of sound to the last."

C. "Inflection. Latin, to bend or slide, to glide along the surface without hindrance, both are sufficiently clear. I use them both without preference."

D. "Inflection is a bend in the voice caused by a transition in the mental or moral standpoint of the speaker. Inflection, though often unconscious, is always intentional. At least, it may always be regarded as an index of thought relation as conceived by the speaker. The apparent and possibly real exception to this is the cause of slide and circumflex used in a sort of idiomatic way by mere custom and without thought. Even here it is doubtful whether the investigation may not discover real or supposed thought relations existing as basis of the vocal inflections."

We recommend: "An unbroken change in the pitch of the voice during the utterance of a word to manifest the speaker's motive, also the relation between ideas, and the speaker's view of the thought."

Note, some use slide in the same sense as inflection, others make it to mean a long inflection or change of pitch throughout a phrase. Only two or three mention any cause for this change. We class the term slide as generic, meaning any change in the pitch of the voice in uttering a word, phrase or series of phrases.

#### EMPHASIS.

A. "Emphasis is the making prominent of an idea through any means whatsoever."

B. "Emphasis is the manifestation of thought; the assertion of that which is new; the assumption of what is familiar."

C. "Vocal or pantomimic prominence given to words, ideas or emotions."

We submit as definition: Vocal and pantomimic prominence given to important words in speech.

## SUGGESTIONS.

Your committee finds much difference of opinion which we hope may be removed by a free discussion in this convention. We desire the President to limit the discussion to one definition at a time, and urge that definite action be taken as they are considered.

In some cases you will observe a general definition is presented, followed by a special one. Take inflection as our illustration; a number of the sub-committee make slide generic, others make inflection such; some use both in the same sense. The terms in elocution needing free discussion are numerous; the educational value in the direction of definiteness demands our earnest attention, and the interest shown by the profession in the letters received by your committee proves the strong desire for a uniform terminology.

I wish to call attention to the fact that the definitions marked "A" "B" and so forth are taken directly from letters received by the committee from the members of the sub-committee, and that after having considered them the final definition suggested by the committee was formulated. We were very much surprised to find such a difference of usage among teachers and others; but the idea being to bring something before you for action we have presented the report in this way. Remember that it is not my definitions or the committee's definitions that you are to discuss but those used by men high in our profession throughout the United States.

Moved by Mr. F. F. Mackay, and seconded by Mr. F. T. Southwick that the definitions reported by the committee be considered seriatim and that the convention first take up "gesture." Carried.

The secretary then read the definitions of the term "gesture," as presented by the committee. See page 87.

MR. M. T. BROWN: I think there is one word that ought to be changed, and I am quite sure those who believe in the philosophy of Delsarte will agree with me. In the nomenclature adopted by Delsarte, mind represents the thinking part of man. As the vital represents that which we call life, we all recognize that element from the fact that we exist, so

that instead of "mind," I should like to have the word "psychic" used there, which would include the mental nature, the vital nature, and the emotive nature.

MR. F. T. SOUTHWICK: It seems to me that the proposed definition is altogether too vague. Definitions can have but one use to us as teachers and as scientists; and that is that the use of the word shall convey the idea of a definite thing when we use it; and to use a certain word in a vague and general sense is of no use to us. The use of the word "gesture," for instance, to cover both attitude and action is to use the word in so broad a sense that it practically ceases to have a specific meaning. When I say a man's gestures are ungraceful, I think almost everyone in this assembly would understand by that, unless he had some preconceived notion of a special definition, that I meant that some movement of the arm or action of the head or some other movement of the body was ungraceful. Certainly that is the accepted, common, everyday meaning of the word "gesture." Now in the definition here, it is given both as position and motion of the body. In other words the term "gesture" is used in an inclusive rather than an exclusive sense, and we get no definite meaning for the word. We should find a word that expresses attitude and nothing else; and a word that signifies movement and nothing else. If I stand as I am now with practically no movement, you will still have to say if you adopt this phraseology, that my gestures are graceful or ungraceful as the case may be. I would not know what you meant; I should look at my arm, or leg and see what I was doing that was wrong. Gesture to me always conveys the idea of doing, acting; and that is the definition on which I was brought up. I think we ought to limit our definition to that. Gesture is going from one attitude to another; a proceeding from one point to another with a definite purpose in view. A gesture is a movement with a psychic impulse behind it. A nervous twitching of the eye, or a nervous jerk of the arm is a physiological or pathological condition, but it is not a gesture, that is if we are to use the word gesture in any determinate way. Gesture is a pantomimic manifestation, and that is certainly a matter of



movement. Attitude and bearing are matters of status, and represent different ideas entirely. I should prefer definition "F" to the one formulated by our committee.

MR. R. I. FULTON: I think Mr. Southwick is on the right track; we are here defining one of the lesser terms when we really mean to define the greater—the term "action." If, then, we are to have the word "action" instead of the word "gesture," here is the definition: "Action is any movement of the body as a whole or any of its parts to reveal the different states or activities of a person's being." My objection to the word "position," is that it encroaches upon the word "poise," which is yet to be defined. My objection to the word "mind," as printed here, is that it does not represent the whole being; but simply a part of the being, the mental; so if we strike out the words "position" or "motion," and say "Any movement of the body as a whole," et cetera, I think you have the whole definition of action. Gesture, walk, position, attitude, movement, in every direction are differentiations of the word action; and I think you want to define action.

MR. T. C. TRUEBLOOD: The word "action" as used by the ancients implied more than the same word used by us to-day. It meant physical, but it also went so far as to mean vocal action; so that when Demosthenes was asked what was the most important part of oratory, he said: "Action!" which, as I understand it, meant delivery. But the term has been narrowed in its extent until to-day it implies all the visible expression of the body. The two divisions of the subject may be said to be gesture, and position and attitude.

It seems to me that if the people were asked to state what they understood by "gesture," nine-tenths of them would reply: "Movements of the arms and hands without reference to poise or position." While literally from the Latin the word means "bearing," it has come to mean simply movements of the arms and hands, and therefore I think the word "gesture" cannot be applied to position; and that we shall have to use another term to signify position. The word "action," then, is the broader term; "gesture" one of its two divisions.

THE PRESIDENT: Does the gentleman mean that "action" is too broad a term?

MR. T. C. TRUEBLOOD: No, "gesture" is too narrow a term to include position, and therefore I object to the definition.

MR. V. A. PINKLEY: If we accept the definitions of the lexicographers, and study the etymology, it seems to me a very brief definition might cover both poise and gesture, by saying that gesture is the physical manifestation of thought or emotion. It seems to me that one definition might cover both heads; certainly etymologically the word "gesture" does not include both attitude and action.

REV. FRANCIS T. RUSSELL: There is no recognition here of the effectiveness of inaction. As we all know the body occasionally becomes expressive without movement, and to a very marked degree under certain circumstances. It is on record that the "old man eloquent," John Adams, was so filled once with detestation and abhorrence of a certain measure that had been proposed, that he rose to speak and could utter no sound; nor could he lift his hand until he had controlled himself sufficiently to clench his hand, raise it vibrating, bring it down with tremendous force, stamp and sit down. He said no word. Now the preparation for that violent expression of feeling through action was just as expressive as the action itself.

I knew of a case where a young girl, the sister of an engineer of one of the ocean steamers was overwhelmed at the sight of her brother coming up the harbor standing on the deck of the steamer which had been reported lost; she had haunted the dock for some days hoping to see the steamship return; and when she saw her brother she raised her hands and they would not come down; and she ran half a mile to her home and stood before her mother, and could utter no sound, with her hands lifted all the while. If gesture is to be included with poise, that posture was certainly very expressive.

Another instance; when Cordelia, gentle and fair, sweet and affectionate, is asked by her father: "What can you say to draw a suitor more opulent than your sister?" she says: "Nothing." He repeats it. "Nothing!" I do not attempt to give the emotional expression. Now any action there on

the part of the body would destroy the expressiveness of that single word. It seems to me there should be some recognition of the force and power, the eloquence of inaction, when it becomes expressive.

MISS JANNETTE CARPENTER: I am here for information and if I am wrong I wish to know it. My definition would be: "Gesture is the outward manifestation of the inner states of the being, by means of the physical agents."

When gestures are held they cease to be gestures and become attitudes. Can we consider attitude gesture?

MR. F. T. SOUTHWICK: Certain of these words have already been defined at previous meetings. For instance, the word "expression" has been defined in such a way as to cover the suggested definition given by the last speaker. The understanding was, that after defining these broader terms we should proceed to the particulars; and that these terms are in the way of subdivisions of the main division of pantomimic expression. Now if we are to have a definition of gesture which is practically parallel and similar to our definition of pantomimic expression, little will be gained.

I should like to ask why the committee this year has not furnished us with the philological data such as they gave us last year? Each word, last year, was given with all its etymology and derivations, and we had a succinct presentation of that line of investigation. This year we have nothing to go upon except our memories and may be there are a half dozen of us who know something about philology—I know precious little myself. I do know that "gesture" does not mean "bearing;" that it originally conveyed the sense of moving. But I do not think that we gain anything by going to the dark ages for our definitions. What do we generally mean when we say that a man makes a gesture? Do we mean that he stands still, or that he makes a movement? If we mean that he makes a movement why not say so in our definition. Now when I shake my head, it is a gesture. It is not an attitude. It is an agent of expression; it is action; and I think we should confine ourselves to this definition, and then we can make a definition some other time of the term action.

I myself am of the opinion that the work of this committee should be revised. I think that the presentation as it is before us to-day lacks scientific accuracy, and we need that above all things in our discussions, and teaching. The opinions of the dozen or twenty individuals, even if the present speaker happens to be one of them, are only so many opinions, that rest very likely upon insufficient data. What we want first of all is a thorough etymological discussion; and next a consensus of opinion as to what we mean to-day when we use a certain word. These definitions are too verbal. They are attempts at getting around the subject. They do not confine one definitely to any limit. I cannot use the last definition. I cannot say "Your gesture is this, that and the other," when I mean his attitude; and I cannot say his poise is this, that and the other when I mean his walk across the stage. I must have a definite term that conveys a definite, clear meaning.

MR. E. P. PERRY: There are a number of suggestions thrown at the chairman of this committee, and surely the criticism of the last speaker calls for a reply.

In the first place the answers received from the different writers contained nothing on etymology; and the criticism was made on the committee on terminology last year that it had altogether too much to say on etymology. What the convention wanted, we were told, was the usage of the elocutionists of the United States. And your committee has tried to give that to the best of their ability.

We are told we should leave out "action" in this connection when such an authority as Alexander Melville Bell puts it in. When you say that this needs revising it means that we adopt such a definition as this: "Bodily action revealing psychic relations." What better are we off. You have heard the disagreement on the floor and you have seen the disagreement in these letters. If you want to revise the report in the convention I hope you will do so.

I am willing to accept the suggestion of Mr. Fulton in order that we may have something presented for your action. I am not personally very clear as to the use of "position." If you choose to use it, well and good. The leaders use that word

and if we are to accept their practice as the common usage we must use it. But if this convention says that a majority do not use it then wipe it out of the definition; and you would be perfectly right in doing so, if I understand the object of this committee.

One other point; it has been suggested that the convention did not know that they had already defined certain terms. If that speaker who rose for information had read last year's report, which I believe is for sale in this hall somewhere, the whole discussion would have been presented. Your speaker is simply trying to go further than pantomimic expression, or pantomime, and get at this word "gesture" which is used a hundred times a day by every teacher of expression; and if we present the student half a dozen different definitions he will say: "Which one do you wish us to learn?" We ought to have a definite usage and I should be glad to have the gentleman who wished to substitute his definition make the motion; and we can act upon it.

MR. F. F. MACKAY: I move the adoption of this definition thus amended: "Gesture is any movement of the body as a whole or any of its parts, over and above the necessities of vocalization, to reveal the different activities of the being." Seconded by Mr. E. P. Perry.

MR. R. I. FULTON: I would call upon Mr. Perry to place before the convention a definition of the word "action."

MISS MARIE L. BRUOT: It seems that what we want to define is "action." Action covers attitude, position and gesture. Action, it seems to me, is any motion of the body as a whole or any of its parts, to reveal the different states or activities of the being. Gesture, position and attitude are merely different parts of action.

MR. F. T. SOUTHWICK: I have a very distinct objection to Mr. Mackay's interpolation of the words, "Over and above the necessities of vocalization." Gesture is not necessarily an accompaniment of speech. I move to amend by striking out the words just quoted, the definition to read: "Gesture is any movement of the body as a whole or any of its parts to reveal

the different activities of the being." Seconded by Miss Minee A. Cady. The amendment was carried.

THE PRESIDENT: The question now recurs upon Mr. Mackay's motion which is now: "Gesture is any movement of the body as a whole or any of its parts to reveal the different activities of the being."

MR. R. I. FULTON: We now have the definition as we think it ought to be with one exception. I therefore move that in place of the word "gesture" we put the word "action." Seconded by Mrs. Ida M. Riley.

MR. E. P. PERRY: I rise to a point of order. The word under discussion at the present time is "gesture" and not "action."

THE PRESIDENT: The chair rules that the point is not well taken as it is within the province of this assembly to decide whether the word "action" shall be substituted for the word "gesture."

MR. R. I. FULTON: We do not want a definition of "gesture," we want a definition of "action." Gesture is only one part of action. I cannot support this definition for gesture; I have therefore made the motion to substitute the word "action."

MR. MOSES TRUE BROWN: I certainly agree with Mr. Fulton. We should have "action" there instead of "gesture."

MR. F. F. MACKAY: I do not see how we can substitute the word "action" for the word "gesture." We are here to define "gesture" and not "action," which is a different term. We are trying to define terms which we use every day in our teaching. I believe every teacher uses the word "gesture" from morning to night; and our business at this moment is to find a definition for "gesture," and we cannot substitute the word "action." It is too broad.

MR. PRESIDENT: You will bear in mind that you are discussing Mr. Fulton's motion to substitute the word "action" for the word "gesture."

MR. G. W. SAUNDERSON: The word "action" has not been reported to us by the committee. We have but two minutes left and it seems to me undesirable to pass upon the word

"action" which is a word in general use and not strictly a technical term. I move you, sir, that this matter be referred back to the committee.

Mr. F. F. Mackay seconded the motion. Carried.

THE PRESIDENT: The chair regrets that the time has arrived for the next order of business. What will you do with the matter now before us?

MR. V. A. PINKLEY: I move that the next order of business be deferred for a half hour, the time to be devoted to the discussion of this report.

Mr. F. F. Mackay: I second the motion. Carried.

The secretary then read the report of the committee on the word "poise." (Page 88.)

MR. G. W. SAUNDERSON: I move that the definition of "poise," as suggested by the committee be separated and considered in two parts; first, that we take up the general definition, and then consider the special definition.

Seconded by Mrs. Loraine Immen. Carried.

MR. G. W. SAUNDERSON: I now move the adoption of the first part or general definition: "Poise is balance or equilibrium."

Seconded by Mrs. Elizabeth M. Conner. Carried.

MR. V. A. PINKLEY: I rise for information. I should like to know what is meant by "equilibrium" that is not meant by "balance." Would not one word be sufficient?

THE PRESIDENT: The chair assumes that this is in line with the habit of lexicographers in the use of synonyms. They are practically synonymous, although equilibrium does have among students of physics a somewhat more definite meaning than balance.

We have now to consider the second part of the definition; the special definition.

MR. V. A. PINKLEY: It seems to me that in the second part "expression" is too broad a term; it may refer to all the arts; it ought to refer to elocutionary expression.

MR. F. F. MACKAY: I move to strike out the word "active;" and substitute for the word "soul" the word "being."

Seconded by Mrs. Loraine Immen.

MR. M. T. BROWN: It seems to me the definition is an excellent one. First we have the equilibrium. Turn that chair up on its legs and it returns to its former position; the law of gravity being behind all this matter of balance or equilibrium. Psychic states simply choose correspondences. If a man has a great theme he does not expend himself in external gestures but he draws himself up along the vertical line, and poises the body with a grand equilibrium; and that is exactly what we mean here. Poise is an admirable word and it seems to me that this definition is not at all too broad. In expression it relates to the active physical obedience to the law of equilibrium, which manifests the highest activity of the being. When a man wants to reflect he goes in; but when he is filled with a grand cause he assumes a grand equilibrium or poise; and that is the grandest attitude of man. Hence it is said there are three kinds of motion: eccentric—attacking; concentric,—going inward, reflecting; and poise, the grandest of all modes of motion. I like that definition as it reads substituting the word “being” for “soul.”

MR. G. W. SAUNDERSON: I move that the words “without dispersion” be stricken out also.

MR. F. F. MACKAY: I accept the amendment.

MR. E. P. PERRY: Just one word, after considering this matter for months. We have talked with men posted on the subject of philology, and they say that without those words the definition would be defective. There may be great activity of the being without movement; I do not see why we should strike out these words.

The motion as amended was carried, and the definition adopted to read as follows:

“Poise in expression relates to the physical obedience to the law of equilibrium which manifests the highest activity of the being.”

The secretary next read that portion of the report relating to the definition of “inflection.” (Page 88.)

Moved by Mrs. Helena Crumett-Lee, seconded by Mrs. Kate Moon-Parker to strike out the word “unbroken” in the definition recommended.



REV. MR. RUSSELL: In the speaking voice every syllable finishes upward or downward, to distinguish it from the voice in song. The word "unbroken" would not make clear that distinction.

The motion prevailed.

MR. F. F. MACKAY: I move to strike out the word "pitch" for the reason that inflection is not pitch. Pitch is a given point; and inflection is movement from one point to another, up or down.

MR. T. C. TRUEBLOOD: Change of pitch may be of another kind; it may be a step during utterance. A slide may be rising or falling or the two combined. It is still an inflection. Therefore I move the adoption of this definition: "Inflection is a slide of the voice from one point of pitch to another."

MR. M. T. BROWN: I second Mr. Trueblood's motion.

MISS ALICE C. DECKER: I would suggest that the gentleman use "movement" instead of "slide," as being better suited to movement both up and down.

MR. F. F. MACKAY: The word "slide" has long been associated with the idea of going downwards. Boys slide down hill—you move up and down; you slide down. Inflection is a continuous movement of the voice from the point of genesis up or down; and the degree of the movement depends upon the strength of the sensation always.

MR. T. C. TRUEBLOOD: The word "slide" is more exact; you can make a movement by a step, but you cannot make a slide by a step. Slide covers the point exactly, and suggests continuous movement.

MR. G. W. SAUNDERSON: It seems to me that if we leave the word "pitch" out it may be a question whether the definition then is not too vague.

MR. F. F. MACKAY: I move you to recommit the whole question of the definition of "inflection" to the committee on Terminology.

Seconded by several members. Carried.

MR. F. F. MACKAY: I move you that the question of the definition of "emphasis" be laid on the table to be taken up again at the will of the convention.

Seconded by several members. Carried.

THE PRESIDENT: The chair will take this opportunity of saying that although we have not been able to finish our work upon this line, yet our time has been profitably spent; and we have begun in earnest this task of settling the meaning of some of the terms in common use among the members of this profession; it is as important work as we can do; and we are making most marked advances along this line. These remarks are made of course mainly for the benefit of new members who, not having been with us at former conventions, may not at once perceive the bearing and value of this very important work.

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#### CAUSE AND CURE OF STAMMERING.

GEO. A. LEWIS.

I know of no other subject demanding the same consideration and attention upon which so little has been written and said as the affliction of stammering. It has occurred to me that more effort toward the advancement of the study of elocution has been made during the past five years than for the cause of the stammerer during the whole of this century. While relief for almost every other known infirmity has been carefully sought for, the cause of the stammerer has been sadly neglected.

Schools for the deaf and dumb, institutions for the blind, homes for sick and friendless children, for the aged and infirm, asylums for the insane and incurable, and many other such public institutions mark the charitable spirit of our country, while the affliction of stammering receives only a passing recognition.

My own experience, having myself stammered for more than twenty years, together with a careful study of the subject and contact with a great number of persons who stammer, convinces me that a great majority of persons who are thus afflicted are themselves as ignorant of the real nature of their malady, as are the persons with whom they come in contact. They know they stammer. Further than this, concerning the

cause and necessary means of correcting the evil, the great majority of them know absolutely nothing.

Before much can be accomplished along the line of advancing the cause of the stammerer, some radical changes must be effected. The stammerer himself must be educated to an appreciation of the necessary means of correcting his difficulty and the public in general enlightened regarding his neglected condition. I feel it unnecessary to speak in condemnation of the crude surgical practices for the relief of stammering resorted to during the early part of the present century. Those present who know the history of the art and science of treating stammering are aware of the results of which I speak. I shall not attempt to give you a history of these blunders. They were too many in number, and would require too much time to explain here. They covered a period dating from the early history of Europe down to 1870, during which time the poor stammerer was butchered and tricked in every imaginable way.

It is conceded by those who have given serious thought and study to the subject, that stammering is of mental origin. With persons who stammer, there seems to exist in the portion of the brain which governs and controls the motions requisite for the production of speech a difference of brain fibre from that of the ordinary individual. The difference does not appear as one of structure, but of sensibility. This idiosyncrasy exposes the brain of the stammerer to be most easily disarranged and the organs co-operating thrown into spasmodic action by the ordinary mental desire to speak. In other words, there seems to be a lack of co-ordination and of harmonious action between thought and its transmission and conversion into articulate speech. Thoughts of the brain arising either from immediate sensation or otherwise are carried along through a succession of channels before they can be audibly expressed. Few of us, unless we have given careful study to the subject, know just what this process of transmission consists of. To better illustrate, let us imagine the transmission of thought from the brain and its conversion to express words and ideas, a chain consisting of several links.

Let me here call your attention to the following diagram a copy of which you hold in your hand.



The first link represents the systematic arrangement for production of thought and ideas. They may originate in the brain through our immediate sensations or may take their origin in an abstract manner.

The second link represents a determination or desire of the will to give expression to thought.

The third link represents a generating influence of the will that moves to action any portion of the body.

The fourth link represents the action of articulate speech.

We have before us in the four links of this chain the process of transmission of thought to its conversion into audible expression, and a complete diagnosis or analysis of speech, which, I trust, will better enable us to discover the stammerer's defect.

It will require an investigation and examination on our part of the different links which make up this chain to find the point at which the functions concerned cease to harmonize. As long as the process of transmission is harmonious, the results will be most satisfactory. It is only when the functions concerned in the production of speech do not act in harmony that we hesitate or stammer.

Let us turn our attention to the first link of the chain before us. Is the elaboration of thought and its arrangement for production in the brain of the stammerer unsystematic? Do we find this to be true? If true, the stammerer, intellectually speaking, would not only be weak-minded but would also be lacking of intelligence. The fact that many of the brightest men the world has known have stammered would appear an evidence against such a conclusion and I think any further argument on this point unnecessary. I think it is generally

admitted that the stammerer is not weak of intellect but, on the contrary, many persons who stammer are superior in this respect to many persons who are gifted with perfect fluency.

From an examination of the second link it would appear that there can be nothing lacking in the desire of the stammerer to express himself. If so, the defect must amount to either an excessive or deficient energy, resulting in an inability to give physical action to internal thought. If the difficulty of stammering were due to a defect at this point, we would find that other organs of the body as well as the organs of speech, would fail to respond to our desire,

Again, let us consider the case of the infant. Take for illustration the child who has inherited the original defect of the stammerer. It, as well as the adult, can only make known its wants by means of physical action, and if the defect of stammering were due to an excessive or deficient mental desire, we would find that this child, before his speech was complete, would not only be wholly unable to express itself, but would through its inability to give physical action to material thought, betray all the symptoms of its affliction. It has been found, however, that such children do not betray their malady until a more complex action is required of them than the mere act of desiring. This to me is conclusive evidence that the difficulty of stammering is not attributable to any deficiency in the desire to give expression to thought.

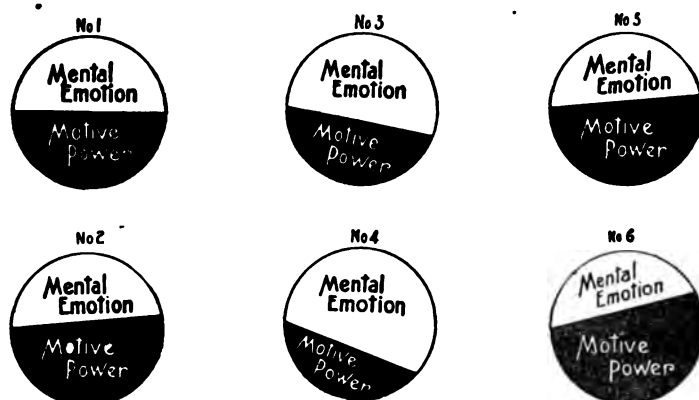
Before examining the third link of our chain, let us proceed to consider the fourth. I believe stammering to be of more obscure origin than that of being confined within the speaking organ. True, the outward manifestations to the observer are wholly confined to the organs of speech, and at first thought it would appear that the cause of the difficulty might be attributable to wrongly formed speaking organs. If stammering were due to an organic defect of the organs of speech, we would find that persons who are thus afflicted would always have exactly the same difficulty on the same words and under the same conditions. We find on the contrary, however, that persons who stammer are at times able to converse in a perfectly fluent manner without the least hesitation, while at other

times they are unable to speak connectedly three words or to raise their voice to make an audible whisper. I am willing to admit that persons who stammer are as liable to organic defect of the organs of speech as are persons who are not thus afflicted, but do not believe that the percentage of persons who suffer from organic defect of the speaking organs is any larger among stammerers than among other persons not addicted to stammering. Furthermore, I have rarely found, in cases of stammering, the least defect in the organs of articulation. I therefore conclude the action of speech itself is, with the stammerer, perfect and complete.

We have now examined all but the third link of our chain, and having found nothing to indicate the origin of the stammerer's difficulty, let us proceed to examine the third. This link joins mental desire with physical action and would appear as the point where the current of our thought is connected with the movable apparatus of articulate speech. Up to this point, the process of transmission is but mental. Here the current of thought is connected with the dynamo of human mechanism, and like a flash, mental desire is transmitted and transformed into moving, living action. This point of contact I believe to be the source of all forms of abnormal speech. The mental energy of the will fails to generate to action the required stimulus of mind and body necessary to the proper co-ordination and harmony of the functions concerned in the proper production of perfect speech, and the lack of harmony thereby occasioned results in stammering.

I have chosen—for the purpose of illustrating my argument—to designate this generating influence "Motive power" and will return to it later in my address. The humiliation of stammering and continued anxiety of the stammerer keeps his mind in a constant state of mental emotion. Every undertaking he enters into is begun with dread and fear that he may not be able to accomplish his purpose, owing to his impediment of speech. Most persons who stammer will tell you that their difficulty grows worse when they are required to speak under embarrassing influences. This is because of the increase of mental emotion. Under such conditions the increase of men-

tal emotion on the subject of speaking must certainly be excessive. When this disturbance takes place, the whole brain and particularly that portion acting in co-operation with the speaking organs is affected. The result of this action is an overthrow of the equilibrium of control, in consequence of which we have a spasmodic action of the organs of speech. The severity of every case of stammering largely depends upon the excess of mental emotion and the deficiencies of motive power. Arguing from a basis that these two influences equally distributed will give to a person the ability to converse without trouble under ordinary circumstances, I will endeavor to demonstrate to you by means of the accompanying illustrations the difference between mild and severe forms of stammering.



I will first call your attention to Figure 1. Let us imagine an individual who is able to converse without hesitation under ordinary circumstances. The mental energy of his will acting upon the accumulated nervous force of the organism of articulate speech is sufficient to generate to action the required stimulus of mind and body necessary to the proper co-ordination of the production of perfect harmony. However, his power in this respect is not excessive. He requires his concentrated attention and force of will to over-balance the natural tendency of his mind in other directions. If suddenly confronted with embarrassment, excitement, shame or perplexity,

the concentrated energy of his will to speak fluently is temporarily shattered. Mental emotion follows; the organs co-operating are immediately thrown into spasmodic action, resulting in hesitation or stammering.

No. 2 represents a more severe type of No. 1, or, in other words, a person who is continually addicted to stammering in a slight degree. The original defect of stammering is such that his mind is kept constantly in a state of mental emotion, thus decreasing the control of the mental energy of his will over his organ of speech.

No. 4 represents a most violent and severe form of stammering, often-times accompanied by dreadful contortions of the face and convulsive action of the muscles and limbs. The original defect of the stammerer is largely developed, in consequence of which we have continually an excessive mental emotion with exceedingly deficient motive power.

No. 5 represents a person who would hesitate only under extreme excitement and would rarely, if ever, lose control of his speech. The mental energy of his will is such that the required stimulus of mind and body necessary to the proper production of perfect speech is easily generated. However, such a person, if suddenly confronted with extreme excitement, might for a moment lose the concentrated effort of his mind to perfect fluency. Lack of co-ordination would immediately follow, resulting in hesitation in a slight degree or temporary inability of expression.

Figure 6 represents unusual ability to speak with confidence under the most trying test or circumstances, without the slightest uneasiness or apprehension. Such a person would never stammer and would rarely, if ever, hesitate.

These illustrations present to you but four degrees of difference in persons who stammer. Figures 5 and 6 represent the ordinary individual or person not thus afflicted. When you realize that scarcely two persons can be found who stammer exactly alike, you can then calculate that the difference in degree or severity in cases of stammering is commensurate only with the number of persons thus afflicted.

What are the conditions that make the treatment of stam-



mering successful? The unsuccessful efforts of many who have endeavored to treat the stammerer I attribute to unfavorable conditions. I sincerely believe that with favorable conditions and proper treatment, any case of stammering, no matter how severe, can be successfully treated.

Let us consider for a moment the conditions favorable to a perfect cure.

First, any treatment, to successfully overcome stammering, will require to establish a foundation upon which to build.

Secondly, this foundation can be explained as the basis from which the child, during earliest infancy, evolves the proper manner of talking. To establish such a foundation means a return to the fundamental principles of breath and tone production, with a well directed force of will against the unnatural conditions that have arisen, and the mental influences of stammering.

The third condition to a successful treatment will require an instructor who, from a personal experience of stammering, can appreciate the feelings of the stammerer and know the tendency of the mental influences that act in discord. Such a person with a well directed force of will power constantly exerted in the right direction can successfully direct the stammerer to a proper deliberation of action.

The fourth condition to a successful issue will require a method of treatment founded strictly upon educational principles of physical and vocal development and mental training.

The fifth condition to a successful treatment will require for the stammerer a home life surrounded with moral and persuasive influences, directly under the care and watchfulness of his instructor, where, from day to day, during treatment, the necessary care can easily be exerted.

The sixth condition to a favorable treatment will require that the stammerer may be surrounded with a number of others who are similarly afflicted, that he may constantly be reminded by them of the grave importance of careful attention to training.

The seventh condition to a successful treatment is proper food and nourishment for the stammerer. His changes of

diet, hour for retiring and habit of stimulants will require to be carefully restricted.

These conditions earnestly sought for and strictly adhered to will make favorable for successful treatment the most severe cases of stammering you can possibly imagine.

At the conclusion of his paper Mr. Lewis called to the platform several of his pupils and asked them a number of questions, illustrating his treatment.

The secretary here read the teller's report announcing the result of the ballot for Nominating Committee, as follows: Mrs. H. A. Williams, Mr. Preston K. Dillenbeck, Mr. G. W. Saunderson, Mrs. Helena Crumett-Lee, and Mrs. Ida M. Riley.

Adjourned until Thursday at 10 o'clock.

#### WEDNESDAY EVENING, JULY 1, 7 TO 12.

A Boat-ride Reception on the steamer "Pleasure," tendered by the Elocutionists of Detroit and vicinity. A ride to St. Clair Flats or "Little Venice."

Readings by the following members of the association contributed greatly to the enjoyment of the guests: Mrs. D. T. Murray, Miss Alice Washburne, Miss Minerva Naylor, Mr. E. L. Barbour, Mr. Geo. B. Williams, Mr. V. A. Pinkley and Mr. S. H. Clark.

#### THURSDAY MORNING, JULY 2, 1896.

Session convened at 10 A. M. with President Chamberlain in the chair.

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### QUALIFICATIONS OF THE ORATOR.

THOMAS C. TRUEBLOOD.

The ready orator is the man who does not depend on inspiration or emergency for his successes. He makes his preparation thorough and emergencies are met without difficulty. This discipline, even by the most skillful of teachers does not imply the casting of men in the same mould. "There ought to be as many different kinds of speakers as there are different men speaking," says Brooks. So long as men are guided by

principle rather than by rule, just so long their own natures may have free bent without violence to individuality. Training gives useful, steady power; it strengthens the weak parts, smoothes over the rough places so as not to offend good taste. It creates superior habit, another name for intuition. To say that a man will speak well without training is just as sensible as to say he will express himself clearly because he thinks well. Men to speak well must learn the business. If people do not listen when the thought is good, the fault is in the speaking. But half the time, as a matter of fact, they think the thought is poor when it is only the delivery.

The same considerations which make it wise to pass through a liberal education make it wise to pass through a liberal training in all that pertains to oratory. Why did the ancients cultivate this power with such solicitude? Because it was the greatest power among men, and the key to position, as it is to-day. Why was Aaron called upon to minister unto the Lord? Because God said, "I know that he can speak well." So it has ever been since the world began; the men who can speak well are given preferment, and the time will never come when the multiplication of books and newspapers will supercede the persuasive human voice.

Now, what are some of the elements that go to make up the successful speaker. Every part of man contributes to the success of the orator, the vital, the mental, and the emotive. All are necessary to each and every part to the whole. The entire instrument must be disciplined to serve men fully and freely, and attuned to obey his slightest touch. Consider first the physical qualifications of the orator.

Foremost of all is the voice. The voice should be made efficient because it is the speaker's chief instrument. Nothing can atone for the lack of a pure, full and sympathetic voice. It is possible to charm the ear with a good voice and even move men to action without much thought. If melodious notes without thought are so powerful, what may not melody with thought accomplish? Nothing yields so positively and satisfactorily to training as this same voice. It becomes elastic and flexible, qualities necessary to counteract fatigue in both speaker and

hearer. Vocal drill, necessary to perfect the voice, must be taken as a physical exercise, regularly and with system. It enables one to command the various degrees of force and pitch unconsciously both in public speech and conversation. This drill is elocution, and it should not be undertaken unless the student expects to make thorough work of it. Culture to be valuable must be second nature, especially in the arts. It is culture only when one can use it without being conscious of it, or when it has so far sunk in as to have forgotten its origin. Intonation, pronunciation, gesture, any part of delivery that calls attention to itself should be corrected. In oratory the instrument must be wholly subservient to the ideas that are using it. It is the duty of the teacher of oratory to withhold his own mannerisms; to develop a flexible instrument in his pupils, and discover to them their own powers and possibilities. If pupils must imitate, let them imitate the spirit of men rather than their outside ways.

Another physical qualification is a commanding presence. Awkwardness detracts from the thought. One should not stand awkwardly because it is natural, but get used to being natural in a graceful position. On the other hand, he must not appear over-graceful, if such a thing be possible, for that sets people to admiring him and in so far detracts from the thought. The sight of the man produces some sort of an impression. It depends largely upon himself whether that impression be favorable or unfavorable, for impressions, repeated and strengthened during a speech, have great weight. It is difficult to remove first impressions, especially if they are disagreeable ones. If one makes a good impression personally and makes a poor speech, it is hard to believe it; if a poor impression and a good speech, it is hard to accept it; the two combined in perfection strengthen the orator immeasurably; combined in imperfection weaken him hopelessly.

This leads us to consider for a moment the stature of the orator. While it is desirable to have "a station like the herald Mercury," it does not follow that one lacking in such stature cannot succeed in oratory. It is not so much the size of the

man that impresses the eye of the audience, as the poise, the bearing, the look, the attitude.

St. Paul was of a puny and unimposing physique, "yet," says Bossuet, "he established more churches than Plato had acquired disciples by an eloquence that was thought divine."

Alexander Hamilton, one of the greatest orators we have produced, was much below the average height. His stature did not interfere in the least with his success. For whether we find him in court or convention, he was the most successful of advocates. This was due, not alone to the force of his argument and his clear exposition, it was because of the impressiveness of the man. Though short and slight, he was dignified and manly in look and attitude. He had a finely poised, massive head, deep-set, piercing eyes. When he was moved his face lighted, his eyes sparkled and men listened to the "little lion," as he was called, and were profoundly stirred.

General Harrison, our readiest, most pithy, most versatile extempore speaker, is much below the medium height. But he is so well proportioned that you do not think of his height unless he is contrasted with those about him.

On the other hand, many of the great orators have been unusually tall men. Henry was tall, spare, slightly stooping, but erect and majestic when aroused. Clay was of unusual height, but there was a grandeur and magnificence of bearing in all his public address, and a never-failing courtesy in private which made him the most popular orator of the day. There was Lincoln. Tall, awkward, bony, a giant in stature, whose benign face and keen eye riveted the auditor's attention. Sumner, of most striking height, with massive frame, well-poised head and broad and lofty brow. But it is needless to multiply examples of great orators who were unusual in stature. Had we the choice of physical proportions best adapted to oratory, we should propose an erect, massive frame, slightly above medium height, an ample chest, a large, round, well-poised head, finely set on broad shoulders, an expressive countenance, a large throat, a voice at once strong, smooth, sweet, flexible and penetrating; a manly courageous bearing, attitude strong and graceful, and manner bred of culture.

Another physical qualification is a magnetic eye. An orator who endeavors to persuade people must look at them, not over them. The eye is the most expressive part of the countenance, and the part that most compels attention. The glance is worth all other action. Bind a man hand and foot, and let the audience have his eye, and he will hold attention. Put Depew behind a screen as high as his chin and he will control an audience, not so well, it is true, but this only goes to show what a force the eye is and how much the orator loses by not cultivating its power. The magnetism of Erskine's eye was irresistible. Matthews says "Juries have declared it impossible to remove their looks from him when he had riveted and fascinated them by his first glance."

Good health is another physical qualification. Ill health casts a gloom over the brightest prospects, over truth itself. It undermines happiness and happiness is the most powerful of tonics. The orator to do the best kind of work must keep himself in constant training, must be vital, be alive. What a lesson to the brain user in the care that trainers take of athletic teams! They require them to keep regular hours, they must eat at regular intervals, and only of such quantity and variety as is adapted to their needs. They must exercise vigorously even violently at times, (out of doors). They must take long runs, then plunge into their baths. Then the body is all aglow; bright red blood courses through it, and the brain gets its portion.

But these demands on the body of the most vigorous man, may be carried to extremes and diminish his power of thought. As physical degeneracy may result from excessive study, so mental degeneracy may result from excessive bodily exercise. Had Corbett directed his surplus energy toward the mental side of his nature he might have been a well-rounded man. Had Herbert Spencer directed his energies more toward the physical, the same might have been said of him, for he puts forth this wail: "Years of enforced idleness have resulted from prolonged over-exertion of mind." The training of all parts of the body is not only an economy, it is a part of the orator's devotion to his work. The balance wheel of vigor is moderation.

Directly connected with the qualification of good health is nerve power. The speaker, of all persons, must have command of his nervous forces. These nerve forces develop as our faculties do, but they must be fed and rested, and must become hardened to their work. The raw, undisciplined nerves of the young speaker cannot stand much at first. Discipline toughens, so that what at first would kill becomes easy to one of maturity and vigor.

Rest is necessary to nerve power before a supreme effort of the orator. Who has not been amused by the woe-begone expressions of countenance of the speaker at a dinner and with the cheerful looks after the ordeal. Men should learn to finish the preparation of a speech long enough beforehand for a rest, instead of tormenting themselves up to the last moment.

The college student about to enter a contest should think of anything else but his speech on the day of the trial. He should put himself into the hands of his liveliest companions, they should "walk abroad and recreate themselves." Visit inspiring, natural scenery, haunt art galleries, jewelry stores, china shops, museums, book stores, go fishing, or skating, or out for a quiet spin on their wheels. Do anything but think of that speech and the scenes of the contest. Get rid of the awful feeling of expectancy. It isn't the speaking that hurts, it is the waiting for it. Carlyle once remonstrated with a neighbor for keeping peacocks that screamed so loud. "Why," said his neighbor, "they scream but twice in twenty-four hours." "Perhaps not," said Carlyle, "but consider the agonies I undergo in waiting for that scream."

We have discussed at length the orator from the physical standpoint let us consider, briefly, his intellectual qualifications. The orator must be a well-rounded man, a man of large accumulation. It is his duty to consider questions relating to all departments of human action; he must lead opinion in commercial, educational and political conventions; he must address popular assemblies on leading questions of the day; he must take part in deliberative assemblies. His information on the subjects he deals with must be as nearly complete as possible. He cannot speak on matters of which

he is ignorant. He has no right to inflict immature opinions upon a generous people. It is injurious to himself and uncomplimentary to his audience. The best thought he can produce is none too good for the people. Phillips Brooks says in his lectures on Preaching, that "to write a sermon on Saturday night is the crowning disgrace of a man's ministry. It is dishonest, the last flicker of the wick, instead of the full blaze. Men boast of it and how short a time it took to write, and when you hear it you wonder it took so long." It was in recognition of the fact that an audience is entitled to the orator's best thought, that the great Athenian, out of respect for the people, left nothing to chance which work would accomplish, and disclaimed all genius, except the genius of unremitting toil and patience. Shakespeare recognizes this same principle when he makes Mark Anthony say, "Here I am to speak what I do know." Emerson emphasizes the same thought when he says, "Know your fact, hug your fact." The basis of speech, therefore, is the possession of ideas, and as one cannot expect to speak without thoughts, he must first of all work for fullness of life, make his brain the storehouse of useful knowledge of all kinds, history, biography, science and philosophy. This knowledge must not only be taken into the mind, but must be turned into nutriment by reflection.

Cicero was a master of the arts and sciences of his day and could use his vast storehouse of learning at will. St. Paul and Chrysostom were the best scholars of their day. Bossuet, on account of his learning, was chosen by the court of France as preceptor to the Dauphin. Burke and Gladstone will be known as the greatest political philosophers of England. Webster's orations stand at once the simplest and most massive prose yet produced on this side the seas. Everett, Sumner and Beecher had the "ripest training of university routine." And Phillips was the product of six generations of college-bred ancestors. These men were methodical in their life work. They were not misled by the delusions of inspiration or spontaneousness. Routine was both their master and their servant. Nothing could supercede exhaustive study and long continued application. Duty, to them, was the heart of



all. They constantly armed themselves for the fight of eloquence and did their best for every audience and every occasion.

That speech is the best which comes out of the fullness of experience. Phillips Brooks says that the speech is truth and man together. Truth digested and turned into muscle and bone. That ideas should go through men, not across them, and must become a part of their experience. When a ship is on fire the passengers don't care about the dude with his theories about the management of a fire department, they want a man that can put out the fire and save their lives. When a bloody rebellion is threatening the life of a great nation, the people don't want a man for parade, who can keep things quiet on the Potomac, they want a fighter, one who can make things hot on the Potomac. So when a great principle, moral, social or commercial, is agitating a nation, the people turn instinctively to the man who knows the most about the subject.

There are two kinds of speakers. One is made up for the occasion. He depends on a few days of reading; his undigested thoughts gleaned from the last book he has read, possess him for a time, not he them. Like the mere politician, just before election, he is stuffed, not educated on the subject. The other, comes with matured thought. His ideas are the result of discriminating conviction and hence become a part of him. All his previous training has an indirect bearing upon this effort. He speaks from largeness, fullness; he overflows; he has something that must be said, not that may be said. The truth long known to him has been aroused by some occurrence or condition, or even a book. He thinks for the joy of it and because he cannot help it. A speech from such a source is as Beecher says "like the leaping of a fountain, not the pumping of a pump."

Men owe it to themselves, then, at this stage in human progress, to make all possible intellectual preparation. A desire to enter a profession and aptitude for it are no substitute for endowments of mind. It requires inflexible perseverance, careful reflection. Genius is only another name for patience,

THE EDUCATION. Besides, in trying to learn knowledge for the future, says he should try to get knowledge for use in work and from habits of constant study that shall make his whole life comparatively easy and do whatever he can to advance future labor. "Though a man be born to plow," he says, "a natural center and a natural reason, these endowments give him but the outline of himself. The thing up demands incessant painstaking, steady work. Natural genius is but the seed which let alone runs to weeds. If it is to bear fruit and harvest worth the reaping, no matter how good the soil, it must be plowed and tilled with incessant care."

Common sense is not the least important intellectual qualification. The man who has not the wisdom to discern when to speak and how to approach his audience, what arguments to present and what to withhold, what to refute and what to pass by, lacks the element that makes men reliable, to be trusted not to make "bad breaks" on occasion. He may have all the other qualifications and fail from disregard of propriety, from errors of judgment. This comes chiefly from carelessness, lack of preparation, haste, trusting to the inspiration of the moment. Inspiration is a good thing, but it works best through a trained instrument, through a man who has constantly cultivated the sense of fitness, who has sought to know what the occasion requires, who has studied the subject in all its details and has gauged his conduct accordingly. Such a man is not likely to speak inappropriate words or outrage propriety.

Another intellectual qualification is logical skill. After having possessed the mind of facts and conditions, then comes the work of thinking the subject into definite shape and of creating thought relative thereto. Writing is the best means of learning the logical process. It teaches one to think, to cultivate ideas, to learn to express those ideas with precision, to acquire the use of expressive terms, and to gain fluency. Without writing the tendency is to think disconnectedly, to pursue no line of argument to a clear conclusion. The young speaker may feel that he is full of thoughts on a subject, but when he comes to set them down he realizes how few and vague they are. These few thoughts, however vague and disconnected,

may be set down in some order. Vague thoughts are cleared up and the disorderly ones are put in place. Some men never get clear on a subject until they write themselves clear. By this means one thought leads to another, thoughts are linked with thoughts, and the relation of the various parts of the subject is made clear.

It is not sufficient that the orator study one side of the case alone. He must know the other side so well that he will know what objections to anticipate. He must learn to evade the strongest arguments of his opponent and expose and destroy the weakest. This requires logical perception and fertile invention. The mind must be disciplined to avoid fallacies and to discover and attack them in others.

Perhaps the most important mental qualification is knowledge of men. The orator must know human nature as well as what is in the books, he must mingle with the people and must know their hearts in order to move them. He must learn from the man in the street, the merchant, the mechanic, the farmer, the sailor, either by reading or by contact with them. The politician must know his constituents, their needs and desires, must adapt his thought and language to their understanding.

The orator, in order to mould men to his views, must know the nature of the clay in which he works, he must read the language of the face, know the significance of men's actions, study their characteristics. He must share their feelings, participate in their experiences; he must know the ignorant and low as well as the learned and refined. This is not in the books alone but in the great volume of humanity. "The study of mankind is man." Why should not the orator cultivate the power which the successful merchant has in perfection? A master of men judges a stranger instinctively. Who can estimate the importance of such aptitude in the jury-lawyer? Patrick Henry and Erskine had this power in a most remarkable degree. Humanity was their great and constant study. Beecher felt that the study of man was the highest of sciences. This accounts for his so frequently mingling with workmen, or in his travels engaging in conversation with railroad employees, or riding on the bus with drivers for the same purpose. He

says there is no danger of losing sympathy with culture and refinement by getting into sympathy with that class of men. It promotes fellowship and makes it easier to reach the masses. "Keep close," he says, "to the plain folks; don't get above the common people. Get seasoned with the humanity and sympathies which belong to men."

✓ Let us turn now to the last of our divisions, the moral side of the orator. Most important of all qualifications is excellence of character and reputation. Oratory is a moral force. If men would impart noble impulses they must first possess them. Men without character may be good rhetoricians, they may charm with their eloquence, they may entertain the intellect and please the imagination, but it requires moral force, honesty and uprightness of purpose, to move the will. The hearer cannot confide in the speaker unless he is assured of his nobility of character. A knowledge of what the speaker desires to do awakens independence, and even suspicion regarding his methods. But when he is assured of the orator's good intentions and trustworthiness, that his life is influenced by what he teaches, his suspicions are overcome and he yields without feeling that it is not of his own free will. There is no limit to the influence of a great and good man who is gifted with a high order of eloquence. Beecher in his Yale lectures on Preaching, says that correct theology will not make a good preacher any more than a dictionary will make literature. Character must be added. The minister, inside and out, ought to be a pattern man, a man of grace, generosity, sweetness. Society demands of him that he occupy a higher plane than common manhood. Speech without character may reach the understanding, but speech with character will have ten-fold more influence by reaching the heart as well. Beecher says "I have known men who would be excellent ministers if it were not first for their lives; secondly for their theology; thirdly for their style."

✓ Another source of moral strength to the orator is the impulse to speak. Men must have an innate desire to speak. This may not be a delight, for some of the greatest orators have declared that when they were about to face an audience they would rather run away; but it is the desire to promulgate

truth, to deliver a message, not the love of exhibition. It is that passionate desire to do good which kindles at the sight of men; in which a man forgets himself and becomes the sympathetic medium for truth, a faithful reporting instrument. This is native aptitude and he who wholly lacks it cannot be a great speaker.

✓ Again earnestness is essential to success. The man who would arouse an audience must himself be aroused. If a man does not believe what he says, how can he expect others to? A man devoid of feeling is no better than a book. Emotion properly controlled awakens interest and unifies speaker and hearer. A cold and stolid man cannot do this. Enthusiasm with most audiences counts more than any other one quality. Earnest, tender, magnetic dispositions win their way from the start. This quality more than any other is native. It is the chief power of the so-called natural orator. To cultivate this trait one must be moved by generous impulses, appreciate joy and sorrow, forget self in interest in others' welfare, and put himself in such condition that sympathy will flow. This begets in men fervor and tenderness, so rare and fascinating in the orator. But this element must not be excessive; must not degenerate into gush. Earnestness unsuited to the subject and the occasion repels, and creates the suspicion of insincerity.

Earnestness is not an element of one's nature to be acquired in a short time or to be put on for occasion. Lyman Beecher was once walking home from church with his son, Henry, when he said, "My son, I think I never got on so poorly in a sermon before." "Why, father, I never heard you preach so loud." "That's just it, I always holloa when I haven't anything to say." The man in real earnest is less likely to fall into an artificial style. He carries something of the same energy and distinctness into his speaking that characterize the style of the man on the street. There must be harmony in mind, heart and expression if the orator would play upon the stops of the human soul. "The essential thing," said Emerson, "is heat, and heat comes of sincerity."

✓ The last of the qualifications that I will mention is man-

liness. The speaker cannot command others until he can command himself. "He that ruleth his spirit is greater than he that taketh a city." To the orator and the general more than to any other men this is essential. That presence of mind which enables one to control his faculties, to stand in full possession of himself in the presence of a hostile assembly creates in the audience profound respect, and one cannot convince any move to action without gaining the respect and conciliating the kindness of an audience. The constituent elements of manliness are courage, modesty and benevolence. "A timid speaker is as bad as a timid surgeon." The man who is a slave to men's opinions would better do something else. He would better raise corn or lay brick. Hard knocks develop manliness of character, the soul of success. But this quality is not compatible with modesty and self-distrust. Nothing so offends as arrogance. People will not submit to being driven to conclusions. If attempts of this kind are made auditors cease to be friends and turn critics. Manliness and benevolence disarm critics and they become sympathetic helpful friends.

These, then, are the physical, intellectual and moral constituents of the orator. The possession of them distinguishes man above his fellow man. It makes him sought in public assemblies, opens avenues to preferment; property interests seek him as their advocate, legislative assemblies call for his wisdom. He becomes at once a leader, a ruler of men. Is it not then a laudable ambition for every teacher of oratory to strive to develop in his pupils this greatest power among men—the gift of eloquence?

#### GENERAL DISCUSSION.

MRS. W. H. WORKMAN: The thought that it is preparation more than inspiration that counts puts me in mind of a little anecdote of the poet Longfellow and a little girl friend of his. It was told to Longfellow that this little lady could extemporize poems, and so he asked her to amuse him by the exercise of this gift. Her answer was: "Oh, Mr. Longfellow, it does not always come when I want it." I think we all feel that the

spirit of inspiration does not always come when we want it and therefore good preparation is necessary.

MR. A. H. MERRILL: As I came into the hall this morning, the speaker was commending to the convention the most practical basis for training in oratorical work, namely that such training does not necessarily nor exclusively consist of work on the speech itself. He said that in the preparation of your oration you should put yourself in touch with those elements which make you responsive to the intellectual and the heart elements of your audience, and I believe that is one of the very helpful things, for without it preparation and training are purely verbal memory and vocal technique.

I believe that verbal memory is the smallest part of the preparation for oratorical delivery, and when you can so draw on your sympathies and when you can so put yourself in touch with the intellectuality, and through that with the humanity of those with whom you speak, you are able to reach them on the basis of what the speaker has outlined as effective oratory. It is not verbal memory; it is assimilation; it is a man or woman standing before an audience and losing the technique in the purpose of the speaking; and unless we can feel that purpose; unless we are prepared to manifest that purpose; we do not properly, it seems to me, exercise the very training which we are seeking to get. But purpose cannot give what we do not possess; purpose cannot give the power which I do not otherwise possess; but purpose makes effective the training and the power, and in that way meets the requirements of the speaker.

My purpose in these few words was simply to emphasize this thought; let us not feel that our training is to be devoted absolutely to the speech in hand, but let us draw on the man or the woman in every way possible, and get assimilation of the purpose and idea of the speech.

MISS ELIZABETH JOHNSON: The speaker said that genius was only another name for patience. In my few years of teaching the greatest difficulty I have had to encounter is to make my pupils believe that they do not necessarily have to be born with genius. I am glad to have this assertion supported here, and to take back to my students this definition of genius from one

of our high priests of oratory. It will help them to be patient; and to remember that ability comes with perseverance.

✓ MRS. EDNA CHAFFEE NOBLE: I cannot very well discuss the paper, as I only entered during the last sentence or two; but one of the qualifications of the orator, it seems to me, is that power which Mark Antony possessed, the power of telling the people that which they themselves do know, becoming an interpreter for those who cannot speak, the mouthpiece of the audience, placing himself upon that almost impossible plane, the plane of equality.

Another qualification, it seems to me, is that which old Nurse Beylow had in the "Guardian Angel," where the child in her arms felt that she was not held but lifted up; if an audience is held only it becomes restless and aggressive; but if it is lifted up like the child, it smiles into the face of the nurse and is content in her arms.

MR. V. A. PINKLEY: I think this is one paper in which we can pick no flaws. I do not know, however, that it necessarily loses its interest because of that. I think I know something now of the reason for the success of the gentleman from Ann Arbor in the training of orators.

What he said about the lack of preparation seemed to me extremely important. I remember hearing a minister remark on rising in his pulpit that his text had been taken that morning while he was milking the cow, and I said to myself, "Here is a good opportunity for an hour's sleep, and I can take it with a quiet conscience."

I think nothing that has been said in the convention will do us more good both now and in the future than this impressing upon us of the need for preparation in oratory, the need of mastery of science, and of logical development.

About the first of May I heard a teacher on the platform say that not one of the members who would participate in the performances that night had had a lesson until the first of January, and that they knew nothing of oratory and elocution until the first of January. We had expected something else; something else had been advertised; and that the instructor herself would participate; but it was all prepared after the first of



January, and I for one felt that my time might have been more profitably spent.

MR. M. T. BROWN: I think perhaps a reminiscence or two of some of our great orators might be interesting in this connection. I suppose none of you heard Daniel Webster in his last speech in what Wendell Phillips called "Funnel" Hall. Daniel Webster was perhaps the finest presence that ever walked the earth; and when I saw him walking down State street once in Boston I turned, and everyone else turned as he passed us to look at the receding form. Usually he took great care in his dress. He wore a blue coat with brass buttons, a buff vest and a white neck choker. Mr. Webster, as you know, was nearly six feet tall, and with such a face—I do not think such a face was ever put on any one else—those great, deep cavernous eyes of his. I heard him in the last speech he ever made, and I never shall forget the impression that he made upon the people. The Whig party was then breaking up, and I remember that Mr. Webster, looking over the assemblage with that majestic eye of his, said: "When the Whig party dies, where am I to go?"

I heard the last speech but one or two made by Beecher. I am reminded of an anecdote. He was addressing a Theological school. He had spoken about oratory very much as our friend has quoted him, and a little theologian with the pin feathers just sprouting, got up and said: "Mr. Beecher I want to ask whether you still keep up your study of Hebrew, Greek and Latin." Mr. Beecher looked at him benignly and said, "No; I know little Latin, less Greek and no Hebrew; the English tongue is good enough for me. If I knew those three languages I should be like an engine with four nozzles and only water enough for one."

I won't go on with these reminiscences, but our friend has spoken of the three natures. Some people think we are not practical when we talk of the three natures—the vital nature, the mental nature, and the emotive nature. Why, that is as practical and plain as can be. Webster was the grand reasoner of his age and time; the "defender of the constitution;" he was great, grand, large; his great reason and his power of gen-

eralization made him the foremost orator of his day; but one mistake in supposing that Daniel Webster had not great fountains of emotion. I call him the great poised orator of the past; and I call Beecher the great poised orator of the pulpit. Every great orator must have these three natures in almost equal proportions.

THE PRESIDENT: May the chair be pardoned for interjecting one remark: I believe if the great Beecher were here he would say, "The knowledge of three or four other languages would not have been a hindrance but a help; it would have widened and deepened my knowledge." Some people do not interpret his joke as he meant it. May the chair also suggest--

Here it was moved by Mr. T. C. Trueblood and seconded by Mr. V. A. Pinkley, that the remainder of the hour be given to the President for remarks on the subject now before the convention. The motion was put by the Secretary and was carried unanimously.

MR. W. B. CHAMBERLAIN: I thank you for this courtesy, but ought not, I suppose, to accept it, as I seemed to invite it. While we appreciate the remarks of some of our old and tried members, the chair has intended to remark that we ought to hear from many others, if but a sentence or two from each.

I confess that this is a subject profoundly interesting to me; it has been my pleasure to know something of the thrill of one or two of the other arts, especially that great art most closely connected with the art of oratory; and I have sympathy with a pupil of mine who is to-day one of the leading pulpit orators of this state, who said to me when I was gathering some data for a lecture: "To me the best instruction in oratory has been the oratorio." Its great welling thoughts, its inspirations, its emotions tender and gentle, grand and thrilling, give perhaps the noblest expression possible through tone combinations. And I confess that when I hear a great speech it thrills me with the same emotion, and lifts me with something of the same inspiration as does the grand oratorio.

There are these three natures to which Mr. Brown has alluded; there are three great divisions to which our essayist has pointed us so ably and fully. If I were approaching the

subject it seems to me I would have taken another point of departure; but that is not material so long as the field is covered. The first secret of oratory is the sound mind in the sound body. Gunsaulus once said to me, "It is the mind which speaks but it is the body through which it speaks;" and if there is anything that is of importance when a man faces a great audience, it is, surely, that he represent in his own personality, which is physically perceived by sight and by sound, these qualities of stability, of versatile sympathy, of candor, of earnestness, of close touch with humanity. A man was passing through a town, and a small boy of seven, an utter stranger, looked at him and said, "Mister, won't you get my kite out of that tree for me?" Now you would expect that man to be able to talk to that boy, or to boys of a larger growth. The boy knew instinctively that there was a man whom he could safely ask to do it.

It is possibly true that the general idea of an orator is a man who struts upon the stage, far from the ordinary walks of life; it seemed grand when a certain Chicago divine said: "Let me dwell apart; don't ask me to participate in all these social functions; I cannot be dissipated; let me dwell apart, and come to you as the voice of God." On the one side that is a sublime idea; but it is far more true that while with one hand he grasps that which is out of the sight and yet within the possible vision of those to whom he speaks, with the other he must grasp the warm sympathies, the whole sympathy of those with whom he moves. He stands the great mediator between the people and that which all the people feel they would like to strive for but are not quite able to reach; and he stands close to them while he lifts them up to participation in that greater and higher life.

So while there is an element of grandeur and truth in the thought of the man who wished to "stand apart," there is far more truth in the conception of the great orator as the great commoner, like John Bright of England, like Beecher, who would converse with the brakemen; and I believe we may thus find genuine sources of inspiration and help.

To come from the great to the little I may say that I have

made it a practice for years never to ride on the train without talking to somebody. A gentleman said to me on the train, "That brakeman has a fine voice, a very fine voice. He lives down here at a town in Illinois and he is acquainted with so and so." "How did you find that out?" "Oh he told me all about it as we stood on the platform."

Do you know that we as educated people have a double duty to perform in just that line; we ought to disseminate better feeling by this free familiarity with those whom, in our childish egotism, in our childish spirit of caste, which comes in certain immature stages of culture, we assume to occupy a lower social stratum—a ruinous and false conception for any man who wishes to help or teach his fellow-man. But somehow many of us feel that. You can never give a friendly word to a little newsboy or a little bootblack, or especially to that great army of faithful men, who serve us in our transportation work, who from the fact that they so constantly handle men and women as living packages become hardened to the human face divine, so that it is really a surprise to them to have someone speak a friendly word; not condescendingly but on a level—you can never speak a friendly word to one of those people without conferring a double blessing; a blessing to him that gives and a blessing to him that takes, and "it is mightiest in the mightiest." That was what led Henry Ward Beecher to talk with the brakeman.

One reminiscence of Beecher comes to my mind; Mr. Beecher had an engagement up in the country, and he was to take his train at 4:30. A few minutes before 4 o'clock Mrs. Beecher called, "Henry." No answer from the study. She sent some one to see; he wasn't there. A servant said: "I believe that is your husband out in the street." She ran out in the street, and there was Henry Ward Beecher with a skull cap on his head and his study jacket, and he was playing "tag" with the little fellows around the corner; having a glorious time. Who knows but that this was an illustration of the great principle that our Secretary has just given us. He was preparing himself for a great effort, but he was doing it by resting his nerves; changing the whole current of his

activity, and at the same time keeping himself in touch with all that was freshest and most buoyant in child life. Another illustration of the same kind of preparation was this: Webster, you know, before his marvellous and monumental answer to Hayne, went fishing in the afternoon and slept well during the night; but he had had fifty years of preparation before that.

There are some substances which may be held in solution in a jar, so that held to the light you see nothing but the liquid; but a sudden rap on the jar will cause crystals to form in a thousand beautiful shapes. And so great thoughts, great feelings for humanity, the great persuasive force of a sympathetic personality, that receives by giving and gives in receiving, in this full mental interchange which keeps the whole heart and every fibre of the being permeated with the two great elements of close discrimination of ideas, and warm throbbing sympathy with men; such great elements of mind and soul held in solution, and then rapped by the present crisis, or the exigency of some great occasion, form the beautiful and permanent crystals of human thought.

Now ladies and gentlemen I really do feel ashamed to have taken ten minutes that belonged to you.

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### THE PARAGRAPH IN ORATORY, OR THE PARAGRAPH IDEA IN DELIVERY.

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GEORGE W. SAUNDERSON.

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It is only thirty years, not yet a generation, since Professor Alexander Bain first published his theory of the paragraph as a structural unit of discourse. In the brief period since then it has taken its place as a part of rhetoric, and no thorough teacher of that subject would now think of omitting it from his work. But though he was the first to give the paragraph a place in the science of rhetoric, it had existed long before in the works of analytical writers. Similarly, as I believe, the paragraph has existed and still exists as an element of delivery, though I have found practically nothing on the subject in the works on elocution.

The writers on rhetoric generally ignore the spoken paragraph, most of them tacitly assuming that the paragraph is an element of written discourse and dealing with it only in that form. This may be entirely proper considering the usual character and purpose of their work; but occasionally one of them specifically denies that the paragraph is an element of spoken style. Even so eminent an authority as Professor Barrett Wendell, of Harvard University, in his *English Composition*, says, (page 149), that "alone of the elements of style paragraphs belong to written composition, and not to spoken."

The statement of such an isolated exception should lead us to consider very carefully the ground for its existence. Let us see whether the rhetorical definitions exclude the paragraph from spoken discourse. The author of the theory, Professor Bain, defines the paragraph (*English Composition and Rhetoric*, Part I., page 91) as "a collection or series of sentences with unity of purpose." Professor John F. Genung defines it (*Practical Elements of Rhetoric*, page 193) as "a connected series of sentences constituting the development of a single topic." The late John G. R. McElroy (*Structure of English Prose*, page 196) says: "A paragraph is in fact a whole composition in miniature and sometimes constitutes a whole composition." Professor Wendell in the work referred to, (page 119), says: "A paragraph is to a sentence what a sentence is to a word," as the nearest approach to a definition that he can give. Professor A. S. Hill, in his recently revised edition of the *Principles of Rhetoric*, practically adopts Professor Wendell's definition. David J. Hill (*Elements of Rhetoric*, page 71) defines somewhat more loosely in the words "A paragraph is a group of sentences that are closely related in thought." One of the latest and best definitions is that given by Scott and Denney in *Paragraph-Writing*, "A paragraph is a unit of discourse developing a single idea." Edwin H. Lewis (*History of the English Paragraph*, page 26) implies his definition of the real paragraph in the question, asked concerning the apparent paragraph, "Is this paragraph a real stadium of thought?" Others might be added, but they would not add to our knowledge. These are fairly representative. For our

present purpose the noticeable thing about these definitions is that not one of them, not even that of Professor Wendell himself, contains so much as a hint at any distinction between oral or written discourse in its application. So far then as the definitions go, the exception has no necessary existence.

What now of the general theory of the paragraph? Is this of such a character as to confine the paragraph to the printed or written page? The first, the inferior and merely mechanical reason for paragraphing might seem to. We are told in substance, in various ways, that 'a page of printed or written matter looks more attractive when paragraphed than when not thus diversified.' But this, in fact, applies only to the punctuation sign of the paragraph, and is no more the real paragraph than the capital letter at the beginning and the period at the end are the real sentence. The indentation of the line is an attraction, is a convenience, an economy of attention for the reader in distinguishing the paragraph just as the capital letter and period are in distinguishing the sentence. These particular signs of course can have no existence in speech, but others equally or more effective may take their place. If with this in mind we examine the above general statement, we find that it is no serious forcing of its thought and purpose to say, that 'spoken matter sounds more attractive when paragraphed than when not thus diversified,' that is, it is an attraction, a convenience, an economy of the listener's attention for the speaker to indicate the paragraphs with his voice. This apparent exclusion of the spoken paragraph from the mechanical theory of the paragraph is, therefore, more nominal than real, it being merely a matter of punctuation, in which the voice can do the work of the printed form.

But the real theory of the paragraph is not so superficial. It must be sought in the natural, effective action of the mind. The ordinary mind when doing work that amounts to anything moves by steps, and most easily follows the thinking of another in the same way. This is the natural, the inherent basis of the paragraph as a thought form, as an intellectual development. Nor does it matter, for the purpose of the theory, that not all minds move thus; that a genius, a woman, or a crank, on the

one hand, may reach conclusions without apparent steps, or that the stupid man, on the other hand, flounders to his conclusions, if he ever reaches any, in a way equally without definite steps. Just in proportion as each is to make his thought clear and effective to the average intellect, just so far must he follow some method more or less resembling steps in presenting it. These steps, these units of thought addition are properly represented by the paragraph, whatever its form of expression. The clear, analytic writer makes these steps, and then marks them for the ease and convenience of his readers by indentation; the clear speaker, having made his steps of thought, should mark them for the ease and convenience of his hearers with his voice.

There is even greater reason for the public speaker to mark his steps and present all the paragraph relations clearly than for the writer to do so. The reader may take his time to make out an author's meaning, while the listener must usually get it at once or not at all. The orator speaks right on, and the hearer who takes time to consider what he has said loses what he is saying. The orator, therefore, should make his thought as lucid as possible, and should omit nothing that will help him do this. Proper paragraphing has an unquestioned place as an element of clearness and force in the composition of a discourse. Hence, no orator can afford to neglect it in the preparation of his speech. This is according to the plainest laws of style. But shall he carefully paragraph his discourse beforehand, and do nothing to indicate that he has done so to the ear of the listener? In other words, shall he leave his work only half done? That would be even greater folly than for a writer to plan his paragraphs carefully and then leave no sign of them on the printed page, for the speaker has much more to do to make his paragraphs effective than merely to mark the points of transition from one paragraph to another.

It is objected, and this seems to be the chief and only objection, that the paragraph cannot be distinguished in spoken discourse. This reason surely ought to meet with scant favor among elocutionists. What is it the speaker is to do according to the definitions? It is not so to group a series of sentences



as to present a unit of discourse developing a single idea, or so to group them as to represent a stadium of thought. This implies, of course, that he shall have written or thought out a well-formed paragraph, something capable of such grouping. But when he has done this, will any teacher of oratory say, as we all do, that the human voice is able to express all that the other signs of punctuation, the comma, the colon, the semicolon, the period, the dash, the marks of parenthesis, the exclamation point, the interrogation point, etc., can represent and much more, and yet deny it power to represent the one remaining and unique form of punctuation, the paragraph? Surely not. Surely, if we are masters of our voices and of the larger thought distinctions, divisions, relations, and groupings, we can make them apparent to the ear of the listener, or to his mind through his ear; and this is practically what is meant by paragraphing in delivery. And this not only can be done, but has been done, and is done almost constantly by clear-headed and logical speakers, and can even be taught to ordinary students.

Historically there is little opportunity for a satisfactory study of the paragraph in delivery. The theory of the paragraph in any form is too recent for us to find anything about it by name in the works of the earlier writers. My attempts to find something resembling it, though under another name, have also proved fruitless, and in the books at my command I have found nothing of value on the subject.

We have one source of evidence, however, though it is only the evidence of probability. We know that human nature is much the same from age to age. Observations show that speakers who think and write in logically or analytically formed and arranged paragraphs tend to paragraph in delivery if they have good voices. We may therefore assume the same tendency as probable in the orators we have not heard. Though we cannot listen to the orators of other times, we may study their speeches. If we find the paragraphing of the printed speech of an orator excellent, and particularly if we find it well adapted to paragraphing in delivery, it is not unreasonable to presume that he paragraphed in his delivery.

Upon examination, the speeches of several of the great orators show good paragraphing, and those of some others while not wholly satisfactory as written style are fairly adapted to paragraphing in delivery. Indeed, the paragraph as marking a stadium of thought seems to be pretty generally characteristic of the great orators. Eliot, Pym, Chatham, Mansfield, and Fox all seem to paragraph for the most part in a way to mark well defined transitions. Burke, however, went farther. Mr. E. H. Lewis, in his *History of the English Paragraph* (page 122), says, "In his oratory Burke's paragraphs are remarkable. He exhibits here such qualities as make him the best paragrapher our literature produced before the present century." We know, too, that Burke wrote out his speeches himself, and that therefore the arrangement and paragraphing are his own, matters of which we cannot be so sure in regard to others. Macaulay, too, who was an orator as well as a writer, and whose written style is largely based on the oral, is still held up as a model paragrapher.

Coming to the orators of our own country, I have not found Patrick Henry's speeches that I have examined very satisfactory in their paragraphing, and I doubt whether the paragraphs as printed in those copies of his speeches that I have read had any intimate connection with his delivery. But perhaps it should be added, that in many cases these speeches might be paragraphed better, and that as he seldom if ever wrote his speeches, probably he was not responsible for the printed paragraphing. Fisher Ames' speech on the British Treaty is so well paragraphed for delivery that one can hardly avoid the conclusion that its paragraphing is the result of his delivery. Some of Calhoun's speeches show similar characteristics though in a slightly less degree. Webster's speeches often have a somewhat more on-flowing effect, the transition being as a rule less sharply marked, yet his speeches on the whole seem well adapted to vocal paragraphing. Beecher and Sumner not infrequently paragraphed with such sharp definition that it could scarcely fail to appear in their speaking. Wendell Phillips sometimes though less frequently did the same.

From my examination—which I have but briefly outlined here—of the paragraph characteristics of the speeches of some of the great orators now gone, it appears, that, while differing considerably in detail and method, most of them employed some form of paragraphing fairly adapted to delivery. Hence the reasonable probability that a majority of them marked their paragraphs somewhat clearly with their voices; a probability that, in a few instances, amounts almost to a moral certainty. But important as this phase of the subject is, it is not the most important; and valuable as this evidence of what speakers actually do is, it is not the best. To procure that we must listen for ourselves.

For more than a year I have been noting the methods of public speakers with reference to their use or neglect of the paragraph in their delivery. These observations have included speakers and speeches of almost every type; preachers, professors, politicians, public lectures, and public readers; men and women; the educated and the uneducated; the cultured and the uncultured; sermons, extension lectures, humorous lectures, stump speeches, after dinner speeches, elaborate orations, and off-hand talks. So that, though the list includes few if any orators of the highest type, the extent and variety of my observations may give them some weight and value.

Before giving you the results of my listening, however,—for time will scarcely permit more,—it may be worth while to call your attention to some of the difficulties that accompany and interfere with such study. In the first place, some speakers think too vaguely to have the paragraphing habit of thought and expression well developed, and when this is the case, it will pretty surely be wanting in delivery, though something in the cadences and longer pauses for breath may for a while deceive the listener. A large number paragraph in thought and composition but irregularly and incompletely, and their delivery usually shows the same partial, occasional, and unsatisfactory grouping, now bringing out a paragraph clearly perhaps, and then drifting on from sentence to sentence with no definitely apparent conception of their real relations to each other so far as can be judged from the voice. Many others,—good,

poor, and indifferent writers alike—lack that clear and masterful vision of their thought while they are speaking it, however well they may have mastered it before, which is needed to bring out all its distinctions and variations. Such will often mark the transitions clearly, but fail in some of the other essentials of complete paragraphing. Still others get a hearing because they are thinkers and have something to say though they lack skill in saying it. They may paragraph well in writing, but fail to in delivery because their vocal powers are all devoted to making themselves heard. And generally the want of voice flexibility as seriously interferes with paragraphing in delivery as the want of training in the use of language does in composition, and is about equally common. In short, there is almost every shade of imperfect and incomplete vocal paragraphing from none at all to a near approach to perfection. It requires, therefore, close attention and practice to be able to pick out readily just what a speaker is doing. And at length when one hears a speaker who paragraphs thoroughly well in his delivery, so subtle, so perfect in its adaptation to his thought, so natural does it seem, so little does it attract attention to itself and so surely does it throw attention upon the thought that it is only by an effort of will that he can resist its tendency to absorb his attention in the speaker's thought, and hold himself to the study of the paragraph method.

Asking you to keep these difficulties in mind and to remember that I do not profess that my generalizations are complete or final, I will briefly summarize the results of my observations thus far.

1. There is a definite parallel in two particulars between the paragraph of print and that of delivery. On the other hand, no satisfactory standard can be established for either from general or uniform usage, and on the other hand, those who apply the principles of the paragraph to their writing and delivery are, other things equal, the most effective writers and speakers.

2. A few public speakers make little or no use of paragraph pause, grouping, or transition in their delivery.

3. Many unskilled speakers often make what amounts for the ear of the listener to paragraph breaks in their delivery at places where their thought-grouping and arrangement hardly admits of it, and at the same time they not infrequently make none at all in places where their thought evidently demands it. This seems to imply a natural mental or physiological basis for vocal paragraphing. My listening supplemented by some experiment leads me to the conclusion that the occasional longer rests, although definite thought effects in the best speaking may have either a mental or a physiological origin, or even that both causes may operate at the same time. When speakers make many paragraph pauses out of place, it suggests want of mental or vocal control, want of breath control, as one phase of the latter being among the more common causes of such slips.

4. The majority of fairly good speakers employ what may be termed paragraph pauses and transitions occasionally, marking by them as a rule the larger divisions of their subject, though once in a while applying them to some of the lesser divisions, and now and then misapplying them. Further paragraphing effects are but indifferently and irregularly used by this class.

5. A few pretty uniformly distinguish the paragraph changes by pauses and turns in their delivery suited to the character and extent of the transition.

6. A still smaller number, not only do this, but also regularly speak the paragraph as a coherent and well-massed unit of thought. These always prove effective speakers.

7. The question of the relative length of the written and spoken paragraph presents a further matter of interest. My observations seem to indicate a tendency to make the spoken paragraph longer and to group on a larger scale in public speaking than the average writer does, but upon this subject I am not prepared to make any positive assertion.

Besides studying great orations and listening to public speakers, there remains the yet more important test of practical application in teaching. If a theory or a principle when applied in our teaching produces satisfactory results, that evidence is,

for us at least, something positive and beyond dispute; for, in teaching, a theory may be tested and tried in every form. We may prove it and know whether or not it is good. I have employed the paragraph idea as an element of delivery in teaching for some years. Beginning at first tentatively, feeling my way as it were, I have made more and more use of it every year till I am certain of its value from positive, personal experience.

What now have been the main results of my use of the paragraph as an element of delivery in teaching elocution?

First, and perhaps most valuable, has been its aid in teaching students to think what they are reading or speaking in thought groups larger than a single sentence; that is, an enlargement of the idea of unity in speech from the sentence to the paragraph. This is not always an easy task even with the aid of well-formed printed paragraphs, for not every student seems able to grasp the paragraph as an element of style in discourse, and I cannot boast that all my students have fully mastered the paragraph idea in delivery. Yet in the highest kind of artistic delivery the entire speech must be grasped as a whole by the speaker when he presents it to his audience. No tyro can do this. The power to do it is a development, a growth. The first, the best, and the most natural step in this growth is through the well-formed paragraph. In it we have an artistic whole in miniature not so large but that a young and immature yet fairly clear mind may master it as a whole with a reasonable amount of time and study. Once this work has been thoroughly done with one paragraph, the addition of another is only a question of more time and study. With the addition of the second the tendency to mark the transition from one to the other is pretty sure to come of itself if the other work has been thorough. Indeed, there is some danger of its being too sharply marked at first, but this is soon and easily overcome. As in English composition, when a student can write a paragraph well and add another to it equally good on the same subject so that the two shall make a whole, the only question of larger work is one of time and material, so in delivery, when you have two paragraphs artistically spoken as a whole, it is

only a matter of enlargement, of wider and larger mental grasp for a long oration. The method has been learned in miniature, the rest is a question of brain and voice development.

In the next place, paragraphing in delivery tends to produce a larger and more consistent variety in expression. Variety is not always easy to obtain in student work, and when obtained, is too apt to be wanting in accuracy of application. Careful paragraph analysis, followed by an attempt to put the parts together as a whole with the voice, lays the best mental foundation for overcoming these deficiencies; and though of course it will not overcome specific vocal defects, and is not intended to take the place of voice training but rather serves as a supplement to it, the effort to vocalize the distinctions and relations found in the analysis will do much to aid and improve the flexibility, range, and power of the voice. Moreover, the variety thus acquired has a distinct thought basis, and carries the impression of definite ideas rather than of vocal gymnastics.

Nor does the result of this effort end here. The attempt at vocal synthesis leads to a clearer conception of thought relations and of the methods by which they can be made evident to the listener through the voice. The idea of making thoughts stick together clearly in spoken language is developed in their minds, and the idea of the principle of coherence with its subordinate law of sequence, continuity and explicit reference becomes a vocal reality to the student.

Efforts to make the unity or singleness of purpose of a well worded paragraph appear in it when spoken or read, to make its chief thought clearly prominent with the voice, lead to the principle of mass, which in delivery is little else than a principle of emphasis. For in spoken language one may emphasize when he pleases and the prominence of an expression or thought depends upon the emphasis, and not necessarily upon the position in the paragraph, though, if the thoughts are effectively paragraphed in delivery, the beginning and the end of the paragraph will still, as in print, naturally be the emphatic places by reason of the transition pause and the marked change of tone. Perhaps Professor Wendell's principle of

mass may be fairly translated into elocutionary terms and applied to the spoken paragraph in the words, 'The chief parts of a paragraph should be so emphasized as certainly to catch the ear of the listener.' Carried out in detail this leads naturally and inevitably to what is even more important in delivery, the law of proportion, that thoughts should be emphasized in the ratio of their importance to the purpose of the whole.

In this way the more important laws and principles of the written paragraph---and they are for the most part widely applicable art principles---have been applied to its delivery. The student of elocution may now read the works on the written paragraph in a double light, and the entire body of literature dealing with the paragraph is placed at the service of the teacher of elocution and oratory. He is thereby able to associate still more closely in the minds of his students the related branches rhetoric and elocution. And when this study of the paragraph is really completed, the student has laid a foundation, not of vocal pyrotechnics, but of clear, consistent, connected thought expression. He has started on the right road to become a real orator.

From these suggestions of what may be gained by the use of the paragraph idea in teaching elocution, incomplete as they are, it is fairly apparent that paragraphing is one of the higher intellectual and artistic elements of delivery. The pause and change of tone in transition to distinguish one paragraph from another are but the beginning, the mechanical sign merely of the spoken paragraph. In speaking a sentence, it is not enough to separate it clearly from other sentences, its principal thought or purpose must be duly emphasized, and the rest of the sentence properly subordinated in due proportion to its utility in the expression of that main thought or purpose. So in a paragraph, the exact relation of all the parts, the subordination of every part to the real purpose of the whole, and the suitable emphasis of words, clauses, and sentences to make that purpose simply and naturally effective must be brought out in the delivery. To do this is art. Many can speak a single sentence well, but the power to speak a paragraph well and



especially to speak a succession of paragraphs well belongs to but a few, and those few are artists, orators. For, as the whole art of composition is included in the paragraph, so the whole art of speaking is included, not in the sentence as the works of many writers would seem to imply, but in the paragraph.

This paper is only a sketch, an outline of the paragraph idea in delivery and of some of the lines along which it may be studied. Even as an outline it does not pretend to be complete. The possible relations of gesture to the delivery of the paragraph have not been touched. No attempt has been made to take up the various forms of the paragraph and show how each should be delivered. Nor does time permit the treatment of the way in which the various forms of emphasis apply to the paragraph. Any one acquainted with the literature of the paragraph in rhetoric on the one hand, and with that of emphasis in elocution on the other, recognizing the infinite variations of emphasis that the different conditions of thought and form in the paragraph will demand, can begin to realize in some measure how large are the possibilities of this subject in its details. But the laws, principles and theories are none of them new; they are only applied in a different way and under different circumstances. Hence this brief and incomplete presentation may serve its purpose to fix attention upon this apparently neglected phase of elocutionary and oratorical teaching.

Briefly to summarize this outline of my study of the paragraph idea in delivery, it would seem:—That neither the rhetorical definitions nor the rhetorical theory of the paragraph offer any bar to its use in delivery; that the paragraph is a natural thought element of style as desirable in speech as in writing; that the speeches of the great orators imply that some of their number paragraphed in their delivery; that some of the public speakers of to-day paragraphed in their delivery, and that, in so far as they do, it adds to the clearness, force, and ease of their delivery; that the paragraph idea in delivery is a special help to the teacher of elocution and oratory in teaching the application of the great thought and art principles in their larger relations; and that it brings still closer the

necessarily related branches rhetoric and elocution, and places the rhetorical literature of the paragraph at the service of the elocutionist.

The paragraph idea in delivery is not presented as a panacea for all the ills of elocution. As there have been writers who disregarded the paragraph as a genuine element of style, there have been and doubtless will continue to be orators who make little use of the paragraph in delivery. But in both cases, unless the circumstances are unusual, their power comes, not because of such neglect, but in spite of it. The paragraph is one of the elements of a written or spoken style belonging both to composition and to delivery. In teaching elocution it is our purpose to acquaint the student with all the elements of style in delivery and so far as possible to make him master of them. In teaching rhetoric the paragraph has come to be recognized as an important element of style in composition. Why should not the paragraph idea take its place in the work of teaching elocution and oratory as a valuable and effective element of style in delivery?

#### DISCUSSION.

THE PRESIDENT: I have the honor of introducing a gentleman who is not a member of our association, Prof. F. N. Scott, of the University of Michigan, who is a joint author with Prof. J. V. Denny of a text-book, an admirable one I may be allowed to say, on "Paragraph Writing." He will discuss the paper already heard and give us such further light as he may be disposed to afford us. I am sure we are all very glad to receive you Prof. Scott.

PROF. F. N. SCOTT: I do not propose to criticise the excellent paper to which you have just had the pleasure of listening. Your president has told you that I am an outsider, and you will have no difficulty in perceiving for yourselves that I am neither an elocutionist nor a teacher of elocution. Such portions of this paper, therefore, as relate to technical matters of elocution I am not competent to criticise. On the other hand, so far as the paper deals with questions of rhetoric and composition, I find myself heartily in accord with the writer.

The reading of the paper, however, has suggested to me a

related topic upon which I should like to say a few words. I have long wanted to get access to a body of elocutionists like this that I might speak my mind; and this seems to be my opportunity. I have no set speech. Permit me to speak to you in a very informal and conversational way.

The subject to which I refer is that of co-operation between the teachers of elocution and oratory, and the teachers of rhetoric and composition. If you look at the history of the teaching of elocution and rhetoric and oratory for the past one hundred years you will see that a peculiar change has been taking place, peculiar yet natural. Going back one hundred years you will find at the head of the department, whatever it may be called, one man whose business it was to teach not only rhetoric (including logic and composition) but also elocution and oratory. Though he was known generally as a professor of oratory, he was expected to teach all these subjects. But during the past century a differentiation has been going on, at first slowly and then rapidly. The professor of oratory has gradually developed into two or three professors. There has come into existence a professor of literature whose business it is to deal with matters of literary history and literary criticism. There has come into existence the professor of English philology whose business it is to treat of the English language, and various scientific matters connected therewith. There has come into existence latterly the professor of rhetoric and composition, whose business it is to teach the principles of prose style and to drill his students in the practical work of written composition. And more recently there has come into existence, I am glad to say, a professor of elocution whose business is well known to you.

Now this differentiation has had evident advantages. It has enabled men to specialize in different lines. It has given the teacher of philology an opportunity to develop in a very wonderful way the principles of the history of the language. It has given the professor of literature a chance to devote himself to the subject of literature and to develop in a very wonderful way questions of literary history and literary criticism. Above all it has given the professor of composition and

rhetoric a chance he did not have before when he was combined with the teacher of oratory. It has given him a chance to develop the principles of rhetoric and to discover new and I hope improved methods of teaching the theory and practice of written composition. Finally we see what it has done for the teacher of elocution. It has separated him from the rest and given him a chance to develop his own specialty. It has I am sure developed not only the theory but also the practice of his art. Such have been the results of this process of evolution. It has made better teachers of rhetoric and composition—at least I hope it has—it has certainly made better teachers of English philology, and I am sure it has made very much better teachers of elocution.

At the same time this differentiation has been attended with certain disadvantages on which I wish to dwell for a few moments.

It has led to narrowness on the part of many teachers,—a natural result of giving the whole attention to one subject. Confession is said to be good for the soul; and I will make a confession here; I have devoted myself to rhetoric and composition, and I am free to say that I have felt this tendency to withdraw within my small circle and to have little to do with those who are outside of it.

In the second place it has led to lack of sympathy in the college and the university between the teachers of these various departments. I am going to speak very plainly and I give you warning that what I say does not apply to my own university, nor to the colleges and universities with which you are connected; but I feel sure that within the limits of the solar system there are universities and colleges to which my remarks do apply.

I am inclined to think that there are colleges where the professor of English philology and the professor of literature when they get together, over their pipes if they smoke, or when they ride together on their wheels, if they ride, say one to another: "Now what is the use of a teacher of elocution in a university? Don't you think he is a nuisance? What's the good of devoting so much time to spouting and shrieking

and vocal gymnastics?" I can conceive that such lack of sympathy might hamper very much the work of the teacher of elocution.

But there is one disadvantage which I regard as more serious still. The elocution so to speak of the teacher of elocution in some colleges—again not my own—has led to depreciation of the work of the teacher of composition. It has led to a certain feeling toward the humbler, more pedestrian work of composition which I earnestly deprecate.

It has been my fortune—some would consider it a misfortune—during the past few years to read every year, as a judge, from 12 to 100 orations written for various contests. In the performance of this duty I have sometimes been appalled by the amorphous character of these orations; by their lack of structure; by their absence of backbone; by the apparent inattention, on the part of those who wrote them, to the humbler details of the work of composition. There seemed to be in the minds of the writers no sense for structure, external or internal, no sense for the mutual relation of part to part and of members to a whole—in brief no sense for organization, as the teacher of composition would term it; and my occasional conversations with those who have come to us from other colleges have led me to think that some teachers of elocution have wholly neglected these matters upon which so much stress is being thrown at the present time by teachers of composition. They have inspired their pupils with the idea that an oration is a quivering, jelly-like mass of figures and tropes, of climaxes and metaphors and metonymies and synecdoches rather than an organized body of discourse. I am very confident that this state of affairs exists somewhere.

Now, from the standpoint of the teacher of composition, this is a very serious disadvantage of the separation of the chair of elocution and oratory from the chair of rhetoric and composition. I feel therefore that it ought to be a serious question in the minds of every one of you whether it is not possible in some way to restore to the department of English, or the department of expression or whatever we are going to call it, the old time harmony. I do not want to go back to the old

times, to the combination teacher; but is there not some way in which we can bring together again the various elements that were once taught by that teacher? May not the teacher of composition, in whom I am specially interested, co-operate in some way with the teacher of elocution in order to avoid these various disadvantages which I have mentioned? Let me suggest one or two ways of bringing about such co-operation.

In the first place I think the teacher of composition ought to go half way. He ought to cultivate a sympathy for the work which the teacher of elocution is engaged in. His interest at present is largely in the written word; he cannot bear to listen to the delivery of orations; he wants to sit down before a pile of manuscripts and annotate in the margin. He ought to cultivate an interest in the spoken discourse. He ought to know as he reads the oration its value in delivery as well as its value rhetorically. Further, I am not sure that the teacher of composition ought not to cultivate some knowledge of elocution. I do not think it would do him any harm to be trained in this art; but if he has not been trained or cannot train himself, he ought at least to master enough of the principles to follow with intelligence the progress of this important branch of study.

In the second place, I think the teacher of elocution ought to come half way; first theoretically, and second practically. As regards theory it does seem that our teachers of elocution ought to master the fundamental principles of rhetoric, yet my experience leads me to believe they do not always do so. In many cases teachers seem to have obtained their knowledge of rhetoric from a single text-book, often a very bad one, that they used in their high school days. Now those of you who have followed the history of rhetoric know that within the past few years great strides have been made not only in methods of teaching but also in the underlying theory. I refer especially to the application of principles drawn from psychology, logic, and sociology. Is it not the duty of the teacher of elocution at least to follow intelligently the progress of the science? Ought he not to follow it at least as closely as the teacher of rhetoric should follow the progress of elocution?

As regards practice, I think the teacher of elocution ought to pay some attention to what I have called the humbler elements of composition. Is it not possible to impress upon your students who are preparing orations the necessity of giving the oration an organized form? Can you not insist upon these structural elements, which lie at the basis of all good composition? I just want to leave that question with you.

In carrying out this idea the paper to which we have just listened will be extremely helpful. As I interpret his thesis, the writer has discovered a point of contact between the teaching of composition and the teaching of elocution. Those of you who have followed the history of composition teaching in recent years know that the paragraph has come to be regarded as a kind of gateway to all instruction in the subject. Now the writer, if he has found his point, has shown that the paragraph is just as important to the elocutionist as it is to the teacher of composition. There is a common ground then on which these two teachers so long divided may again come together. The time has come when they can join hands over the old chasms and unite their forces for the benefit of their students and the world.

It is my hope, and I think one with very good foundation, that this paper will be the forerunner of other researches in this direction, which will result in the discovery of many points of contact between the teacher of these different but allied branches of study. I shall be very glad indeed if this paper leads in the future to co-operation between the various departments of English teaching.

I thank you very much for your attention.

#### GENERAL DISCUSSION.

THE PRESIDENT: I want to say that we all thank you very much for these very thoughtful and helpful words and to assure you that your good wishes meet with a very hearty response from all the members of this association.

We do believe that the chasm is perceptibly diminishing, and that there is soon to be a warm and enthusiastic feeling of union between the teachers of these various but closely connected branches of study.

MRS. ELIZABETH M. CONNER: When the good times come which the last speaker has pointed us to, I do not think there will be a meeting of 20,000 teachers, as there is to be in Buffalo next week, and the art of elocution from our standpoint not be represented.

THE PRESIDENT: The chair begs leave to say that one of our members who is on the floor is to represent our great specialty at that meeting. I think the gentleman from Chicago University may have something to say.

MR. S. H. CLARK: Yes; I am going to direct the attention of a portion of that body to the fact that there is a truism which by its very universality, its very proximity to our eyes, we are losing sight of; and that is that only so far as we are able to understand expression are we able to understand the workings of the human mind; and that therefore the science of pedagogics must wait for its highest development until the science of expression has completed its work.

THE PRESIDENT: For the association I will say that Prof. Clark is going to do a very important piece of work for us in what may be called the field of apologetics of our subject.

MR. E. P. PERRY: As we look through nature, and look through art, we find one great principle, variety in unity. This starting point has been my study for years and I feel that I have discovered it this morning, not only for myself, but I find that others are working with me. We cannot dissect the sentence, because that is tearing to pieces as we take a leaf and tear it to pieces; but we take the leaf as a whole, as the botanist does, and find its unity. It seems to be so with the paragraph. Then we come in with our technique and at that point of the paragraph get the organism as the doctor does a physical organism in his analysis, and from that get the great unity and develop the great organism of an oration.

It was moved by Mr. F. T. Southwick and seconded by Miss Emma A. Greely that when the convention adjourn it stand adjourned until 3 P. M., when many important matters of business would come up for consideration, among them being the report of the committee to consider the President's address, the selection of the committee on terminology for the coming



year, an amendment to the constitution in relation to annual dues, the determination of the place of meeting for next year, and such other business as may come before the convention. Carried.

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### EXTEMPORANEOUS SPEECH.

MISS MARION JEAN CRAIG.

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It is always interesting and instructive to compare the standards of to-day with the standards of old Greece and Rome. There is a feeling that those old Greeks and Romans attained to a state of perfection in oratory which we may not hope to reach but if we observe closely the conditions of this nineteenth century we shall see that we have far greater opportunities than they ever had for elevating extemporaneous speech and oratory to a high aesthetic and intellectual plane. Compare the two ages. The key note of the Greek civilization was simplicity; the key note of our civilization is complexity. In Homeric Greece the ideal of every youth was that he should become a speaker of words and doer of deeds; that he should be able to address an assembly of men; besides of course possessing the physical attributes of beauty, strength and courage. In Rome all education was focussed upon one point; the attainment of skill in forensic oratory. The central idea was that in order to command one must first convince; and in order to rule one must first persuade. Then again the orator in those days controlled public opinion; and there was only one class that held that power; the people were guided in their thinking by the orator. Look at the conditions of to-day. The youth of to-day are told to specialize along some branch of art or science, or business, and try to succeed in that line. Again most of the people look to the modern daily newspaper to find out what they shall think during the next twenty-four hours. The written word very nearly shares sovereignty with the spoken word to-day.

Now, one of the characteristics of the nineteenth century life is that there is a tendency to the organization of all our

forces. No group of people enter upon any activity for research, for charity, or for study, without sooner or later forming themselves into a club or association, or a league or an organization of some kind, which adopts rules, elects officers, and holds regular meetings. Notice throughout the world how many organizations there are. Literary, art, and musical clubs, philanthropic societies, temperance and other reform movements, religious orders, labor unions and so forth, to say nothing of regularly organized meetings including conventions.

The purpose of organization is that there shall be quick and effective accomplishment of an end, and that there shall be mutual benefit to members therein. Who belong to these organizations? The people. Everybody. Nearly everyone of us belongs to at least five or six societies; and no one is so inactive as not to belong to one. Now what are our relations to these organizations? Why we take an active interest in their business, and business is usually carried on by means of the spoken word. Clubs meet together and discuss some advocated measure of reform; some new line of progress. In the old days the man who could speak best, and with most convincing force and effect was the one who influenced his fellow members; and the same holds good to-day. The member of a society who can meet an occasion most quickly, and use most fully his power of extempore speech, is the one who will influence that body the most, and do most to make his organization take a given stand in society, and through influencing his fellow members and his club, he will influence the whole world. Is that not an opening for oratory? Does this not show that here is the opportunity for lifting public speaking to its high original place? So I believe it should be instilled into the minds of children and students everywhere, and into the minds of everyone, that they will be called upon to address an assembly at some time, and perhaps very frequently, and that they should prepare themselves for that purpose very definitely. I believe there should be popular training; I believe there are a great many social and economic problems yet to be solved in America, and I think they will be solved largely along the line of organization and through dis-

cussion in clubs and similar bodies. So I believe there should be popular training in this art. There should be in every high school and in every normal school classes in extemporaneous speaking, to develop this power.

I have tried this in my classes and have given one day a week to extemporaneous speaking, and it has been fruitful of very good results. I sometimes gave out the subject, and sometimes allowed the members of the class to choose the subject; sometimes I gave them a week's notice, and sometimes only two or three minutes notice. The first time I surprised them when they were expecting to do some other work; I said: "We will have extemporaneous speaking to-day. You will please to imagine yourselves to be members of a county council or a board of education, and this particular meeting is called to consider the advisability of dropping literature from the high school course, and please to imagine yourselves getting up and speaking for or against that motion." A look of horror spread over their faces that would have done credit to Macbeth. I gave them five minutes to collect their wits and they needed it. One member got up and took the part of an old farmer, and I couldn't have done better myself. She said, "I don't think poetry amounts to anything. I don't believe in it. Now my Emma takes poetry and what does she do? She comes home and goes out into the orchard there, and wishes she was a bird, or a cloud, or something like that; and she ought to be in helping her mother to wash the dishes. I believe we would save money by it; and money's what counts." Another one got up and said, "I tell you how it is men; I have been to the city lots of times, and they always make me feel like a fool; and I believe my boy should have the advantages I ought to've had and didn't have, and I don't think he will then be made a fool of when he goes to the city." So they went on discussing the question. I found it conducive to very bad grammar; conducive to much imitation.

Then I would give out subjects and put them through a course of study of parliamentary rules. Then I would ask one to make a speech celebrating the Fourth of July in Paris. Another one to give a toast at a banquet. One young lady

rose at what was supposed to be a banquet of physicians and gave the toast of "The Patients," and said: "It is with doubtful pleasure, fellow physicians, that I wish long life and happiness to our patients, since we live by their ill health." Another was an address of welcome to President Cleveland: "In behalf of the Young Republican League, President Cleveland, we give you a hearty welcome, and thank you most cordially for all the help you have been to our party during the past year."

I believe that this sort of work in classes in extemporaneous speaking supplements the work done in the high school debating societies or colleges, and it is very evident that they are of great assistance in the normal schools to the students in their professional work of teaching. The advantages flowing from this work are very numerous and very great. It keeps the students in touch with the great questions and problems of the day; it arouses interest in national, civic and economic issues; it gives a command of the faculties; it enables students to think on their feet; it develops character and the ability to express opinions in a self respecting way; it increases the vocabulary, besides affording an opportunity for the most rigorous discipline. It takes a great deal of courage to make a speech without a manuscript; the temptation to write a set speech is very strong, but I believe that in that way we lose that connection between the speaker and his audience, that strong magnetic current of thought. Of course there may be occasions where exactness will be needed; still I think the faculties can be cultivated so that facts can be presented without paper. Business matters are conducted in that way. When you converse with a person, half of the conversation comes from the person with whom you are conversing; and so when you are addressing an audience half your speech comes from the audience; an important element to be considered in all platform work. So I think the power of extemporaneous speaking, the power to create instantly the language for the occasion on the spur of the moment, is a great possession, and the joy of self conquest—for it is really only a matter of self conquest—is untold. Then the greatest value of all is that it

prepares the students for all phases of life whether they be artistic or professional, scientific or business enterprises. It prepares them practically.

Now then as to the rules in extemporaneous speaking generally, you are all familiar with them; have something to say; say it, and stop; and then one given by Edward Everett Hale: "No man ever succeeds who is not willing to make a fool of himself for the sake of his subject." Then if you reach a climax, if you happen to reach the one you intended, but too soon, stop there and never mind the rest. Always have more to say than you can possibly crowd into the time allotted to you.

But the most important rules I think are these. One's culture should be as broad as possible; do a great deal of reading; store the mind with knowledge of all kinds and then use this knowledge; practice with it; make it a part of yourself. And then one should be in touch with all phases of life. You cannot know life too well. Develop the inner being so that the resources of the mind may be at once brought into action when the occasion demands. One important rule is that there should be incessant practice; practice; practice; practice. That is what makes success. The rich, rare, sweet quality which an old violin has, which is so prized by all musicians, only came to it by being much played upon.

Now as to preparation. There is always a smile when one says, "Extemporaneous speech prepared." They think it sounds paradoxical. But it should be prepared nevertheless; perhaps unconsciously prepared, but prepared. There are various methods of preparation but the main thing is that the thought shall be well assimilated; that the thought should be made a part of one's being. There is in fact no such thing as real extemporaneous speech; there is no such thing as extemporaneous thought. Phillips Brooks is said to have prepared his sermons which were extemporaneous in this way: Selecting his subject, he meditated and reflected upon it; then he wrote down all the points he could think of in any order at all; then he wrote them in logical order; then he wrote the whole argument at one sitting; and then put the thing away and never

looked at it again; and a few days later he would rise and recreate on his feet this speech which meanwhile had been assimilated, thoroughly, both logically, and emotionally.

Daniel Webster is said not only to have meditated deeply on his speeches but to have taken frequent notes beside. Charles Sumner is said to have talked over his speeches. This story is told of him. A gentleman went to call on him and asked the colored servant if he was in; the servant replied: "Oh no, sir; he has gone out; but he has been in that back room there for two days talking as hard as he can talk." And a few days later he delivered one of the greatest speeches of his life. He had made the speech a part of himself. A person who has had deep experience in a certain line can always rise at a moment's notice and talk for hours upon that subject; it is a part of the man. So the preparation may be conscious or unconscious but there must be preparation. Every living thing has its period of fruition in the dark; like the seed in the soil.

Another good rule is to have your speech interesting. This is one of the main things in extemporaneous speech; and one of the hardest of attainment. You may be as didactic and as instructive as it is possible to be, but it must have the fascinating quality of interest, in order to succeed. If you wish people to take quinine you envelop it in a gelatinous capsule to make it go down easily. The subject should be interesting; the method of treatment should be interesting; it should be unique, original and the language should be choice, it should be full of rich imagery; there should be well connected thought; appropriate anecdote; direct, concise statement; a logical arrangement; something definite; clearly stated ideas for the hearer to take in; and all these things depend upon the intellect, and can be acquired.

The speaker should have a great character; a rich personality; he should have the power of thinking intensely and the power of feeling intensely, so that he may arouse the same things in his audience.

Then there is the dramatic element in speaking; the full realization of the situation.

Then there is the hypnotic element, that power by which one mind controls and influences other personalities.

And then above all these things is that mysterious occult thing, eloquence, inspiration.

Thus far I have spoken of training in extemporaneous speaking. And what is this for; it is for the real vocation in life; for the real problems of life; when he feels that he must speak out. It is interesting to look back in history and see the men who have spoken out of their convictions. That is it; the realization of the truth within; and then with command of the art of expression the great effect is made. Look back and see how men have affected mobs of men; how men have changed the course of history through this power of transferring their earnestness and their convictions through the spoken word to their fellowmen.

What did Alexander the Great do in his conquest of the world when he wished to capture a town, and his soldiers were tired and spiritless; he spoke to them and fired them with his own undying zeal, and they took the town. What was it that fired those hordes of men who streamed across Europe in the middle ages during the crusades? What but the burning words of men who were in earnest; fanatic monks. What was it freed America from England' yoke and started a nation on its great career? What but the words of earnest men; like Patrick Henry. What was it that enabled this nation to withstand the shock of rebellion in 1860? Men in earnest like Daniel Webster. What is it makes our religious life? The divine words uttered on the hillsides of Judea. Conviction, coupled with art, art with language, experience with knowledge, all thoroughly assimilated; what may they not do? And we the young people of America who have to meet the great problems that are before the nation; how shall we meet these difficulties but through organization? And what may we not accomplish if we have conviction allied with the art of speaking? May we not then create a nineteenth century oratory, which shall go down to posterity side by side with that of the old Greeks and Romans in pages of the written records.

## DISCUSSION.

MR. PRESTON K. DILLENBECK: The speech you have just heard is as new to me as it is to you, and you could hardly expect extended discussion of it under these circumstances. I wish to say, however, that if Miss Craig is an illustration of her own methods of teaching, they are an unbounded success.

I will just supplement a few of her thoughts as to the requirements of extemporaneous speech. To be able to speak on the impulse of the moment without any special preparation, is certainly an accomplishment as earnestly to be desired as it is rare. Extemporaneous speech is without doubt the most effective form of delivery. There is a brightness, a freshness, and a power in words spoken under the impulse of the moment from a well-filled mind, not attainable in a speech read from manuscript or even delivered from memory. The element of spontaneity in the speaker which more than anything else awakens in the mind of the audience attention and sympathy, is greatly diminished or wholly lacking where the attention is closely confined to the manuscript.

The ability to speak in this way requires a combination of qualities seldom found in any one individual. In its highest form its possessor must acknowledge it a gift from Heaven. Professional training cannot create it, nor can it be found within college walls; it must exist in the man, but it needs to be reinforced by training. Labor and learning and diligent practice will do much to form the orator, but it will never kindle the sacred fire. The growth of the plant is largely due to the care you give it, but nature furnished the seed. In all forms of art nature or genius holds the first place, and the man in whose soul burns the fire of eloquence is moved by something higher than rules or precepts. Such a one can no more be compared with the ordinary man, than the comet that blazes across the heavens for a time can be called a part of our planetary system.

I would not discourage attempts at extemporaneous speaking, if there is a possibility of overcoming the many little difficulties which surround this form of public speech, but in this every man must decide for himself. Advice is of little value,



and every man must decide for himself whether he is fitted for this manner of public speaking. The requisites in almost all forms of public speaking are about equal. The physical elements; graceful action, easy bearing, a sympathetic, well modulated voice are indispensable. All these vehicles of expression must be in perfect harmony. The tone, or gesture and attitude should be the outgrowth of the thought at the moment of speaking. The most important element in this, I take it, is something to say; something worth saying; a complete mastery of the subject.

Some years ago I was connected with a college at the head of which was a Reverend Doctor who had given forty years of his life to the college and the pulpit; he was a man of wonderful ability as a speaker. He would step to the edge of the platform and without notes of any kind would deliver his sermon. A young minister just graduated came to him one day and asked him the secret of his method of delivery. The old man looked at him a moment and then said: "Fill up the cask, young man; then tap it anywhere and the contents will run out."

I do not believe there is any such thing as extemporaneous speech as the school boy understands the term. I believe if any form of public speaking requires preparation it is this; but those bursts of eloquence which now and then thrill all with the magic of their influence are usually the sudden outbreak of fires which have been smouldering for many months and years.

After one of Daniel Webster's greatest speeches many of his friends had been congratulating him upon his extemporaneous effort. "Gentlemen," he said, "that speech was born on the heights of Quebec years ago, and this is the first occasion I have had to use it."

But there is something back of the matter. This is manifest from the fact that many of our most scholarly men cannot speak without notes. The moment they begin to talk extemporaneously their thoughts tumble one over another, and the result is neither clear nor connected; a pointless discourse. The trouble is not in the matter so much as it is in the lack of

method. Their brain is like a garret piled to the top with articles, and when you touch one the rest come tumbling down in hopeless confusion. Extemporaneous speech that shall move and persuade men cannot come from such a source. The thought should come as the bullet from the rifle and not as a scattering discharge from a fowling piece, most of the shot missing the mark entirely.

There must be a strong desire on the part of the speaker to accomplish a certain object in the mind of his audience. Earnestness in delivery will make its own impression; and the man who is not devoted heart and soul to the work of public speaking, had better give up all thought of becoming a speaker, and devote himself to a task which is not so exacting.

From what I have said it is clear that there must be a well defined outline. I think that is one of the strongest points in extemporaneous speech. Have that outline well in mind. I remember when a boy visiting the shop of a skilful worker in wood who was totally blind; but his little shop was a model of order and convenience. He could put his hand instantly upon any instrument among the hundred or more that lined the room. The secret of this was orderly arrangement. So there should be an orderly arrangement of his subject in the mind of the speaker. This outline may be either carefully thought out or it may even be committed to paper. The speaker can no more work without his plan than the artist can work without his drawings. We know that when we first conceive a subject it exists in the mind like vapor in chaos; and as out of the vapor comes the shower which brings new life and beauty, so although at first the subject is misty, after due process of thought, it begins to resolve itself into subdivisions, until a perfect plan is formed only awaiting the breath of oratory to give it beauty, symmetry and form.

A young minister once came to me and wished me to criticise him. He spoke on the Prodigal Son; and it seemed to me he touched on every subject in the Bible except the Prodigal Son.

Not long ago I was talking with one of our leading divines, now of New York City, and, knowing that he did not use

notes, I inquired as to his method of preparation. He said "I take my text early in the week. I begin to think and read around it in wide circles; then I gradually draw in my lines until I know just about what I wish to say. By Saturday my plan is well arranged in my mind; I have just the outline I want to follow. Sunday morning I go to my study and begin to meditate upon that plan. I stay there until the people are seated and I am ready to step upon the platform, and should anything happen that I could not deliver that sermon at that time I believe I should burst." I think that will illustrate preparation for extemporaneous speech.

The plan adopted by Miss Craig in training the pupils to speak on the impulse of the moment is a very excellent one, I think, but I do not think a speaker should trust himself before an audience without preparation unless absolutely forced to do it.

#### GENERAL DISCUSSION.

MISS LAURA E. ALDRICH: As a teacher in the public schools I would like to make a little plea for extemporaneous speech in the lower grades. The lady from Milwaukee, in her beautiful and able discourse on extemporaneous speech, spoke of it merely in connection with the high schools, normal schools and colleges. I would like to say that its place is even more important in the lower grades. If we begin in the lowest grades in the first year of school life and have the little folks speak out their thoughts plainly, clearly and definitely, we shall have very much less trouble in the upper grades. I have been teaching children who are supposed to have studied English for six years, and in the hour given once a week I have tried the experiment of getting them to talk. The first time we had this exercise, I believe, was about a year ago. I went before the children and I said, "Well, boys and girls, I am going to give you three minutes to think of something, and then I want you to talk about it one minute." Of course I had a great variety of subjects. One boy got up and said, "Petrified things." I thought his subject was a little higher than he would be able to handle, but I allowed him to go on. His address was "Trees turn into stone and snakes." Of

course I knew what he meant, but that was all he could say on the subject. He remained in the same room for the second year—you might suppose that, I think—and the next year, after quite a good deal of trial upon this subject of extemporaneous speech, getting about a minute's speech from each child, I found that same boy able to stand and express himself clearly in good language and without any ridiculous mistakes.

MISS ALICE DECKER: I am in hearty accord with the last speaker, and I believe that the lady from Milwaukee gave us the key note to that point indirectly. I believe that those of us who have been called upon to undo the erroneous work which has already been done in the pupils we take, realize that the time was when the pupil could speak extemporaneously. If there are mothers here I appeal to you. Cannot your little one prattle out his or her story? Do they ever fail to know what they want to tell, and do they not tell it until their talk goes to the limit of your patience sometimes? Big sisters know the same story, and I claim that the place which the last speaker has indicated is the place to begin the work, for the reason that formation is infinitely better than reformation.

MISS FLORA HARROFF. Extemporaneous speech was my weak point. After repeated failures I happened to come across this sentence: "Do the good you know, and you will learn the good you need to know," and I determined to make that my motto.

MRS. A. M. CALKINS: I so heartily agree with everybody that has spoken that I am afraid I "should burst" if I didn't say so. I want to say that, feeling the necessity of a strong, pure mind in a strong, pure body, I have taken as my foundation stone: "Know ye not that your body is the temple of the Holy Ghost." I have found this of so much importance to me that I give you the thought.

Like Prof. Scott it has been my duty to pass upon many essays, and I have not known where to go or what to do, when they came from the hands of the English teacher to me. So that if some plan could be devised by which the essays could

be improved in this direction it would be a very great relief to me.

Coming to Miss Craig's beautiful speech, it seems to me that the subject is very important, and I hope that at our next session everybody will be able to say what he has to say in a distinct, clear manner so that everybody will be glad to hear it. I hope to represent in some degree Mississippi at the Buffalo Convention, in the physical work, and I do want to make a plea for more close connection between the physical and the mental part of elocution.

MR. S. H. CLARK: I cannot agree with Miss Decker when she says that the child expresses himself well. You tell a story to a child, or let some incident occur in his life, and listen to his repetition of the story, or his account of what happened, and you will find that he is hardly likely to be coherent. He jumps connecting links. I should say, then, that the child is a good extempore speaker, but not a good extempore thinker. He thinks words; they come in a perfect flood; but if you will train that child, by the time he reaches his fifth year he will be able to tell his story clearly and concisely.

When a person hears something with which he does not agree, there is a great tendency to jump to his feet and in a vague and general way differ from the speaker, but since the objector has no definite goal, before he is through with his four or five minutes' speech he has wandered all over the subject. If you see a point you wish to make, keep the point in mind from beginning to end, and if anything of illustration or anecdote flashes into the mind, if it is relevant, use it; if not, dismiss it.

I have been engaged for the past two years in teaching extemporaneous speaking in the University of Chicago. How do I teach the student to remember his outline? A few practical points. If he have not a good memory for his outline, I require him to take a large sheet of paper—this may seem very childish and simple—and write the outline in large hand, showing the main heads, 1, 2, 3, if you will, and the sub-heads, a, b, c, and study that outline, and be sure that at any moment he can bring before the mind the picture of the outline.

Wendell Phillips prepared his orations, most of them, lying on his back in his study, thinking about them, arranging, selecting, rejecting, until the time came for him to set his outline on paper.

Never learn your extemporaneous speech by heart. You always betray yourself to the trained ear and eye. Don't trust yourself to learning by rote, except perhaps an occasional quotation—never use a quotation unless you are sure you have it right—and perhaps a few words of introduction and peroration. Trust to the inspiration of the moment to supply the words.

Now, about increasing the vocabulary. I take a fine passage of literature, some of DeQuincy, of Tennyson, of Milton, of Matthew Arnold, and I say, "There are ten lines for you. I want you to justify the author's use of every word in that paragraph; to replace it if you can, with a better word, and get to handle these words as if they were living, breathing things." How shall we get the close association of words? Professor Knapp, when studying many different languages, would walk down the street and say, "What is that; that is a beech tree. What is that in French?" And then he would think "A beech tree" in French, in Spanish, in Italian, in Norwegian, in German, Greek and Latin. He would think the thing, not the words. Why? Because when two ideas are at the same time before the mind they enter the nerve centers, and as a consequence whenever one of them comes into the plane of consciousness there will always be a tendency to draw the other also into the plane of consciousness. Many people fail to associate the word with the thing, and the thing with the word. If I use the word "transpire," which I did use carelessly—newspapers say that a thing transpired when they mean that it happened, or that they anticipate, when they only expect—it is the result of not differentiating sufficiently the two words, and associating them intimately with the thing they represent. If in using "anticipation" we think of what the word really means, we can make no mistake in its use, but if we loosely associate "anticipation" with some other thing, then when that other thing presents itself in the plane of consciousness

there is at once a tendency to improperly use "anticipation."

A very excellent drill for students in expression is to make them observe. I say, "To-morrow I want you to describe what you see between here and the corner, in bulk. Get at bulk work first. Describe for me the general outline of that cathedral; describe for me the general outline of that book." You will be surprised at the lack of the power of observation on the part of your pupils. First develop the power of observing closely; then develop the power of stating what they observe accurately, and then you have your cask so filled, as was well said here, that you may tap it where you will and the stream will flow forth.

MRS. EDNA CHAFFEE-NOBLE: In addition to what Mr. Clark has said in regard to the training of the observation I would suggest another means; furnishing a room with carefully selected articles of furniture, books, pictures, and so forth. Ask two or three pupils to pass through that room into another and give an accurate description of what they saw.

Mr. Dillenbeck spoke of preparation and he mentioned an eminent divine in New York. I wish to add the testimony of Dr. Joseph Parker, of the City Temple, London. He told me his method of preparation was to have at least twenty subjects before him; and sometimes years would pass before he would finish one. Then he spent one week upon the special subject he was to use the next Sunday. He said, "cram, cram, cram." It is well known that he always extemporized with his eyes shut, and he said: "I close my eyes and look in to see what I have collected there; and then by the grace of God on Sunday I don't forget it."

MR. L. B. C. JOSEPHS: My little cask is full and I wish to empty it in a word. We preach to preachers that they should study elocution, and in doing so we are often more tedious than they. I think if we were to have a few more illustrations such as we had in Miss Craig this morning that our cause would be won.

MR. E. P. PERRY: Method seems to be the order in this work. We should it seems to me hold to this one idea that we are forming habits of mind; not the habit of mind to tell a

story to our friends, but the habit of standing before an audience and delivering our thoughts in a unified, continuous manner. We are asked how this is to be done? Now when some pupils have been called upon for description, and others for discussion, which has been the better done? My experience is that the discussion is the better done. Every student will discuss before he can describe, although many psychologists put them in the other order. But the habit of mind is toward discussion.

Vocabulary has been touched upon. The habit can be formed; and the habit being formed the speech will come when the occasion demands; and practice is the bridge over this chasm.

Now is it best to write anything you may have to say. You have heard the prepared speech condemned. It was my good fortune to stand over the speakers at a republican national convention and to my surprise when a great orator had finished one of his most enthusiastic speeches he took the manuscript from his pocket and handed it to the reporters. Now I should condemn from the beginning delivery from memory; but I do not agree that you can always detect such a prepared address. One gentleman says you can always tell it; but it takes very close observation to do so.

Another point; I have established this method in the work of extemporaneous speaking. The subject is suggested to the class three or four days or a week before hand. They are told: "Within the next week we shall have extemporaneous speaking; be prepared for it." All pupils in this work are not alike; to some it is a very difficult task; and some people never seem to get over their nervous horror of addressing an audience. A lady told me that she was too nervous to speak here? Why? I can't answer the question. But we are trying to work it out; let us all help.

MR. T. C. TRUEBLOOD: I hope I may be pardoned for giving you a little of my experience and method in teaching extemporaneous speaking in the University of this State. In a class limited to twenty-four we divide up alphabetically into what we call teams, eight teams of three. Each team meets every



other team once at least during a semester for the discussion of some live topic of the day. We select as many questions as there are to be discussions, fix their dates and assign them to teams. Take for example this question: "Shall the United States construct and control the Nicaragua Canal?" Team *one*, we will say, has the affirmative; team *two* the negative. The members of the teams begin their work in the library, and learn everything they possibly can about the subject. They look up both sides. Each team is supposed to know as much about the other side of the question as they do about their own. When they go into the class-room the first member of team *one* opens the question for the affirmative; his speech is largely historical and explanatory, and calculated to open the question clearly for both sides; we allow him six minutes to open and four minutes for rebuttal at the close. The others are allowed seven or eight minutes each.

I say to them, that extemporaneous speaking does not imply no previous preparation; that they may have been prepared for the speech six months or a year before, or may have prepared last week or last night; but it does mean that they do not confine themselves to any set form of words. I require them to plan their speeches as Mr. Clark has suggested, make out briefs, and lay them on my desk as they come in. Then I look over these briefs as they go through their speeches. At first I allow the more timid ones to carry to the platform an outline on a card that may be nearly concealed in the hand. This is a brief of the longer brief they have left with me. They then go through the ideas they had thought out as well as possible.

I find as the result of this method that persons at first unable to stand on their feet and talk for more than a minute or two are able to occupy the time easily and profitably. Ladies especially who sometimes have not been able to say anything and have had to sit down from sheer fright, get so accustomed to speaking by the end of the semester that I often have to use the gavel to get them down.

THE PRESIDENT: The chair desires to compliment the association on the rich, thorough, and profitable session that we

have had this morning, and the enthusiasm that has been manifested during our deliberations.

Adjourned until 3 P. M.

THURSDAY AFTERNOON, JULY 2, 1896.

BUSINESS SESSION.

Convention called to order at 3 P. M. by Pres. Chamberlain.

In the absence of Mr. T. C. Trueblood, Mr. V. A. Pinkley was appointed secretary pro tem.

The committee to consider suggestions in the President's address reported progress and asked for further time, which was granted.

It was moved by Mr. H. A. Williams, and seconded by Mr. E. P. Perry, that Section III of the Constitution be so amended as to read "The initiation fee shall be three dollars, and the annual fee shall be one dollar."

Mr. F. T. Southwick moved to amend so that the section should read:

1. The fee for membership in the association shall be three dollars for the first year, and two dollars for each succeeding year.
2. Non-payment of dues for two successive years shall entail loss of membership in the association.
3. This amendment shall go into effect on and after July 6, 1896.

It was moved by Mr. S. H. Clark, and seconded by Mr. G. W. Saunderson, that the convention consider the proposed sections seriatim. Carried.

MR. E. L. BARBOUR: Last year with the fees at \$3 we had a surplus of \$112. We had then some two hundred members. This year we have a trifle over that number. If you reduce the fees to \$1 then we ought to have three times as many at our convention as we have now. If the membership fee is cut down so much it is a serious question in my mind whether we shall receive enough new members to make up the difference in the receipts. I favor, however, the reduction to \$2.

MR. F. T. SOUTHWICK: The object of having a little lower annual dues is that those who once enter the association shall

remain as members; and we hope by this change to retain some who would otherwise drop out. Then again we want to have some penalty for those who come in and drop out and then come back again after a year or two.

As to the proposed reduction to \$2 I think we shall have sufficient additional revenue from the increased membership to more than offset that. I seriously doubt if we can safely go below the two dollar limit.

MR. E. L. BARBOUR: Just a little bit of calculation. With 200 members last year who brought in \$600 we had a surplus of \$112. It takes about five hundred dollars to run our association. Now if you cut the figure to two dollars and only 200 remain in the association we have \$400 and that would leave a deficit. If each member would guarantee to bring in another member then it could safely be done.

MR. S. H. CLARK: I think it should be borne in mind that were it not for the sacrifices of those who attend the convention the members at large would not obtain the privileges they now enjoy. There are many of us here who have spent \$150 to come to this convention. Suppose everybody stayed away, there would be no convention, and eventually our association would be disbanded. I think it should be impressed on the members that the fee here is to some extent a contribution to the cause and not a mere payment for benefits received.

MR. A. WEBB: It appears to me that our fees are very low; I would be glad to see them put at five dollars. I should think almost every member of the association would be willing to pay that amount. And if members are not interested in elocution and this convention to the extent of five dollars I say we would better not have them in the association.

MISS ROSE O. ANDERSON: I think the members get more than three dollars worth and more than fifty dollars worth in coming here and I should like to see the fees increased.

MR. H. A. WILLIAMS: Just one word as to my position. There has been about an average of 200 members each year and of that number not fifty perhaps continue to be members from year to year; we have thus a large floating membership. If we could retain all who have joined we should now have a

membership of eight hundred or a thousand. Now those seven or eight hundred who have dropped out do not receive our literature; a means of disseminating this work is thus lost. The extension of our membership, the development of the cause which we are here met to encourage and carry on is the important point and not that we should have an exchequer piled high with money. We should have a little larger end in view than the raising of funds. I am, however, now in hearty accord with the amendment to the amendment that the fees shall be two dollars per year after the first year; and I am sure the change will result to the benefit of the association in many ways. If by reducing our fees to two dollars we shall have such a large increase in membership that it more than offsets the financial loss I shall then be ready to reintroduce my amendment to make the dues one dollar annually.

The question being called for all three sections of the amendment as offered by Mr. Southwick were carried; and Article 3 of the constitution as amended was adopted by the convention.

It was moved by Mr. S. H. Clark and seconded by Mr. A. H. Merrill that the convention proceed to consider the next place of meeting. Carried.

MR. F. T. SOUTHWICK: I was instructed at a meeting of the elocutionists held in the city of New York which was addressed by eminent elocutionists, to convey to this association an invitation to meet with us in New York next year. I do not know that I can promise you better entertainment or even as good as we have all received this year, but perhaps the strongest way in which I can put it is this, that we in New York will try to do as well, for it is impossible to do better than Detroit has done this year.

THE PRESIDENT: You could not say more.

MR. F. T. SOUTHWICK: It seems to me that both sentimental and also very practical business considerations seem to urge the acceptance of this invitation of ours. In the first place, New York was the birthplace of this association, and at its first meeting we had the largest number present that has ever attended a meeting of the association. In the ~~se~~

we are now on the up-grade. The pendulum seems to be swinging in the other direction; it is very slight, it may be, but our membership is certainly greater than it was last year. Now, if we go back to New York next year, it will result, I am sure, in a considerable acceleration of this movement, and we may carry the convention into the South or the far West the following year; but it seems to me there is danger, perhaps, of our losing more than we can gain by going to the far West or to the South for our next meeting-place without returning once more to New York. I say this not in behalf of New York but in behalf of the association as a body.

MR. A. H. MERRILL: So far as I know, I am the only representative present from the city of Nashville, and I should be unwilling to go away without making clear to the convention the sincerity and warmth of the invitation which has been given to this association by the citizens of Nashville. I wish to make this very clear that we would like very much to have you with us. It is our centennial year, and we promise to make your coming very pleasant for you otherwise. Our hearts are open, and it would be a great delight to us to have you as our guests.

Since coming here I have been led to look at this matter in a somewhat different light. I have been led to drop personal preferences and look solely at the interests of this convention. And I shall press this matter then only in this way: Unless the interests of the association seem to you to necessitate your going elsewhere, we shall hope to see you in Nashville. Let me say again: Our hearts and our city's gates are open to you.

At the request of the chair, the Secretary here read the invitations from different cities, including all the invitations received from numerous public bodies in the city of Nashville.

MRS. E. B. AYRES, of Syracuse: I am from New York State, and therefore may be pardoned for saying that it seems to me there is a very large element of selfishness in this desire to have the convention meet again in New York. But this is a national convention. We have a strong Southern element here, and I for one should be delighted to have an opportunity to enjoy that Southern hospitality of which we have all heard,

and of which I have never yet had an opportunity to partake.

MR. S. H. CLARK: I have lived in the south; and although not a southerner have learned to love the south and its citizens. But it seems to me it will be a grave mistake at this period of our existence to take our association so far from the centers of elocution. Then again the fear of the heat will deter many from going to a southern city. Again we ought rather to avoid going to a city where a centennial celebration is being held. We shall be put into a large hall which will not be under our control, but under the control of the general assembly. We shall be obliged to throw open our discussions to all who may choose to enter. Another thing, when all these invitations were received from Nashville I was stunned; we seemed to have become a body of enormous importance; our reputation had grown immensely; but mimeographing is very cheap, and typewriting quite reasonable; and I would say to you that these invitations have been sent to every organization that has an annual convention throughout the length and breadth of this land. So we shall not be considered overwhelmingly discourteous if we decide not to accept the invitation from Nashville. We desire to be national; we desire to be courteous to our honored members from the south; but they will bear in mind that we shall lose a great many members if we go to the south which I am not sure would be made up by the attendance from the southern district. Will the south therefore not yield for the good of the cause and wait until we are strong; and meanwhile let us take the convention back to New York, which means as long a journey for me as for most of you, and receive there that much needed impetus which will do so much for the life and growth of our association.

On motion of Mr. A. Webb, seconded by Miss Marie L. Bruot the invitation from New York was accepted.

MR. F. T. SOUTHWICK: May I say on behalf of New York that we are not altogether selfish in this matter. Perhaps to some extent we may be; we like to get a good thing when we have a chance; that is human nature. But we have canvassed this among ourselves frequently. It was proposed last year to go from Boston to New York and use it and

urged that we go west once more; and I was one of those most strongly in favor of Detroit. I am under the impression that I suggested it but I won't claim everything in sight. It is not all selfishness on our part; but we feel with Mr. Clark that we can give you a new start. New York and Philadelphia and Boston are so close together that practically for convention purposes they are one city. Then we have Brooklyn, and a number of large cities between New York and Buffalo. We are a tremendous center of elocutionary activity and we shall get a large membership. The amendment to the constitution will I think retain the larger part of that membership; I think it is going to retain a large number of the members from this city, and then no one will more heartily favor the convention's going elsewhere than will the New York elocutionists. We do not want to retain the convention permanently; we shall be glad to go south; I myself would be delighted to go south. Professionally I owe a great deal to the south, and many of us northern teachers have the same feeling; so that we shall be glad to pay a visit to the south when the right time comes.

MRS. W. C. CHILTON: As it has been proven that the convention needs its mother I say we will wait until our day comes.

MR. E. P. PERRY: I wish the convention to note when you get your reports the statement made by the gentleman from New York that if an invitation comes from the south to New York next year they will be delighted to visit that section. We have a city down there that wasn't all blown away by the cyclone. Of course the New York and Chicago papers tried to make the people think so; and I received a great many letters asking if the committee on terminology had been blown away and it was a great misfortune I think that it was not. Your speaker has not done anything towards inviting the convention because of the strong words expressed in the Philadelphia meeting; but we hope to see the convention down there some time. We do not guarantee the coolest atmosphere in this country; we have not that reputation; but conventions do not meet to be cooled off; they meet to be aroused into enthusiastic warmth, and we will promise to give you an enthusiastic time if you do come.

On motion of Mr. V. A. Pinkley the last Monday in June, 1897, was selected as the date upon which the convention should meet. Seconded and carried.

It was moved by Mr. E. P. Perry, and seconded by Mr. A. Webb, that a committee of three members on terminology, two of whom shall be from the same city, be appointed by the chair. Carried,

The chair announced that he would appoint the committee on terminology on Friday morning.

It was moved by Mr. H. A. Williams, and seconded by Mr. G. B. Williams, that a committee of three on resolutions be appointed of which Mr. A. H. Merrill shall be chairman. Carried.

It was moved by Mr. G. W. Sanderson, and seconded by Miss Cora M. Wheeler, that Mr. G. B. Williams and Mrs. F. H. Carter be appointed as the remaining members of the committee.

Moved by Mr. H. A. Williams, seconded by Mr. E. P. Perry, that a committee on necrology be appointed to serve during the coming year. Carried.

Adjourned.

THURSDAY EVENING, 8 O'CLOCK.

Recital by Miss Genevieve Carpenter, of Toledo, O.

"The Train to B——," . . . *Rose Hartwick Thorpe.*

Recital by Miss Minnie Peper, of St. Louis, Mo.

Scene from "Lady of Lyons" . . . *Lord Lytton.*

Recital by Mrs. Laura I. Aldrich, of Cincinnati, O.

(a) "The Trial Scene" (Act II, Scene III, Henry VIII),  
*Shakespeare.*

(b) Scene from "London Assurance" (Act III, Scene I),  
*Dion Boucicault.*

Recital by Mr. Livingston Barbour, of New Brunswick, N. J.

(a) Scenes from "The Christmas Carol" . . . *Charles Dickens.*

(b) "Courtship by Proxy" . . . *Fred Emerson Brooks.*

Recital by Miss Cora M. Wheeler, of Utica, N. Y.

(a) "Youth and Art" . . . *Robert Browning.*

(b) "Instans Tyrannus" . . . *Ibid.*

(c) "Prospice" . . . *Ibid.*



FRIDAY MORNING, JULY 3, 1896.

The convention was called to order by President Chamberlain at 9 A. M., the hour appointed for the election of officers for the ensuing year.

The President called to the chair Mr. F. T. Southwick, who acted as Judge of Election.

Mrs. H. A. Williams, chairman of the Nominating Committee, presented the following list of nominations: for

President—William B. Chamberlain, Chicago.

First Vice-President—Mrs. Edna Chaffee Noble, Detroit.

Second Vice-President—Edward P. Perry, St. Louis.

Secretary—Miss Cora M. Wheeler, Utica, N. Y.

Treasurer—Henry M. Soper, Chicago.

Directors to hold office for three years: Geo. R. Phillips, New York; Thos. C. Trueblood, Ann Arbor, Mich.; E. Livingston Barbour, New Brunswick, New Jersey; Austin H. Merrill, Nashville, Tenn.; Hannibal A. Williams, New York; Mrs. Ida M. Riley, Chicago; Miss M. Helena Zachos, New York. To fill the unexpired term of Edward P. Perry the committee recommended the selection of Mrs. Elizabeth Mansfield Irving, of Toledo, O.

Moved by Mr. T. C. Trueblood, and seconded by Miss Alice Decker, that the report of the nominating committee be accepted and that they be discharged. Carried.

Further nominations were then called for by the chair, if any desired to make them in addition to the nominations reported by the committee.

Moved by Mr. E. P. Perry, seconded by several members, that the convention proceed to ballot for President. Carried.

Moved by Mrs. Elizabeth Mansfield Irving, seconded by Mr. G. W. Saunderson, that the rules be suspended and the Secretary be instructed to cast the ballot of the association for Mr. William B. Chamberlain as President. Carried unanimously.

Moved by Mr. G. B. Williams, and seconded by Mr. P. K. Dillenbeck, that the Secretary be instructed to cast the ballot of the association for Mrs. Edna Chaffee Noble as First Vice-President. Carried unanimously.

Moved by Mrs. D. T. Murray, seconded by Mr. S. H. Clark, that the Secretary be instructed to cast the ballot of the association for Mr. Edward P. Perry as second Vice-President. Carried unanimously.

Moved by Mr. E. P. Perry, seconded by Mr. G. S. Williams, that the Secretary be instructed to cast the ballot of the association for Miss Cora M. Wheeler as Secretary of the association.

MISS CORA M. WHEELER: I object to this method of procedure. I should prefer to be elected, if elected, by the ballot of the convention, cast in the usual way.

THE JUDGE OF ELECTION: I appreciate your feelings, and experience a sympathetic pain at the future in store for you, Miss Wheeler, but the judge is afraid you will have to submit. The motion was carried unanimously.

Moved by Mr. S. H. Clark, and seconded by Mr. H. A. Williams, that the Secretary be instructed to cast the ballot of the Association for Mr. Henry M. Soper as Treasurer for the coming year. Carried unanimously.

The next order of business was the election of seven Directors for the full term, and one Director to fill the unexpired term of Mr. E. P. Perry who was elected Second Vice-President.

The following additional names were placed in nomination for Directors:

Miss Marie L. Bruot, of Cleveland.

Mrs. W. C. Chilton, of Oxford, Mississippi.

Miss Alice C. Decker, of New York.

Mrs. Helena C. Workman, of Detroit.

The Judge of Election then appointed as tellers Mrs. Lucia Julian Martin and Mr. G. B. Williams.

Moved by Mr. H. A. Williams, seconded by Mr. T. C. Trueblood that each member vote for eight Directors, and that the candidate receiving the eighth highest vote be declared elected to fill the unexpired term of Mr. E. P. Perry. Carried.

Moved by Mr. H. M. Soper, seconded by Mr. R. I. Fulton that the tellers proceed to take up the ballots, and result at the close of the morning session. Carried

MR. R. I. FULTON: Announcements being in order, I wish to make one. It is very necessary that we have as many state associations as possible. I hope the time will come when every state in the union will have its own association of elocutionists which will send delegates to the annual convention of this association. Several states have already formed such organizations, and I feel that the state of Ohio must have one. I therefore issue a call, at the suggestion of a large number of representatives from Ohio, for a meeting of the Ohio representatives at the close of this session in the adjoining room.

A similar call signed by Mrs. Edna Chaffee-Noble and Mr. T. C. Trueblood for the organization of a Michigan association was read by the Secretary.

The President then resumed the chair.

THE PRESIDENT: The chair's conception of his office is of an exceedingly democratic character; and he will therefore only detain you for one moment to tender on behalf of the officers whom you have re-elected thanks for this expression of appreciation of their efforts, and confidence in them for the future. For myself I thank you sincerely.

The next order of business was a paper by Mr. M. T. Brown, of Sandusky, Ohio, on "How Charles Dickens Read in America." In introducing Mr. Brown the President said:

The literary committee secured this paper both as a means of education and a means of entertainment. Allow me to say that the committee in this instance took the liberty of introducing an innovation, and whereas the other papers were limited to one-half hour, because Mr. Brown is one of the few men now at work in our profession who heard Charles Dickens read it was decided to give him the whole hour in which to present his lecture. This is a public lecture which a man might well regard as a proprietary possession; but Mr. Brown has generously placed it at our disposal and given us the privilege of printing it for the first time; and it will appear in our annual report.

## HOW CHARLES DICKENS READ IN AMERICA.

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MOSES TRUE BROWN.

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With Charles Dickens came into America a new phase of Dramatic Art—the modern art of the monologue—where a single actor plays the play and personates the characters, without the scenery, lights, music and the thousand and one accessories of the theatre.

Four great English novelists come to mind, as the supreme story tellers of our race and of the era just now passing away; and whose novels furnish to-day, the greatest number of characters fitted for the reading desk—Scott, Dickens, Bulwer and Thackeray. Of the four Dickens undoubtedly takes the lead. Scott might possibly dispute the palm had he not ranged too far north with his creations.

Take a simple test of the supremacy of Dickens and ask yourself “What other writer can be relied upon to furnish characters for a carnival?” Dickens presents 1200 so real that they need no label! It is gratifying to know that at the circulating libraries, both in England and America, his stories take the lead and that *Pickwick* and *David Copperfield* lead his stories. The modern realistic school have not pushed from his throne the monarch in the realm of romantic fiction.

In the midst of an avalanche of memories and material that throng my consciousness, I am reminded that while “Art is long,” the “time” you have so generously given me “is fleeting” and I must hurry on to the two leading points of my theme.

1. What was the “make up” of this man—the temperament—both psychological and physiological that formed a personality that gave him a psychic grasp, so large, easy and firm, and a passionate vividness of dramatic art for the projection of his creations before great audiences.

2. Some account of how he read in America, in 1867–8, to be followed by brief “Readings,” after the manner of Dickens, which, if they have virtue, it may be found in the sincerity of my regard for his great art.

First, then, the psychological make-up of the man Dickens within the man. If I state this simply, I can best state it philosophically. Man as psychic—the generic man—everywhere manifests himself as a complex of three conditions of being. These states or conditions of being are (I) Vital. (II) Emotive. (III) Mental.

The first psychic condition is the Vital or Life condition, science defines in three words, namely: Correspondence with environment, and the fatal antithesis of Life; in three words, failure to correspond. *Life is Being; Death Being Not.*

The second psychic condition is the Mental: Man thinking sufficiently defines it. Thinking all along the mental range of the Being in action; perception, memory, imagination, reason, and generalization; with the syllogism as the great instrument of his thinking.

The third psychic condition is the Emotive: Man living and thinking. Here we find the highest range of the Psychic Being.

Thus are we conditioned as Being. Thus are we inexorably bound as by a cable of three strands to this earth, limited by time, the “now” of our existence, and space, the “here” of our existence. Just ahead of each one of us is a new environment, more real and actual,

The new Heavens and the new earth—  
The spiritual!

Teachers of the great Art of Expression, you must pardon one earnest conviction, that along these three lines of manifestation you must make your analyses of the psychic elements of the literature you would present through the three bodily agents, Voice, Pantomime and Speech. Accepting this three-fold division, we conclude that in Dickens the Emotive nature leads, allied with the creative power of the imagination (Mental) and all rooted in the Vital. And his physiological make up was a fitting correspondence of the psychological. His physical vitality and energy were marvelous. He had a theory that an equal number of hours should be given to walking that were given to writing. He told John Foster that he felt a moral obligation to do twenty miles each day on the road. He thus

obligation to do twenty miles each day on the road. He thus accounts for a slight illness. "I performed yesterday an insane match against time of eighteen miles, by the mile stones, in four hours and a half, under a burning sun the whole way."

It is not generally known that his Readings in America came perilously near a close several times, through the persistence of a cold taken during the first month. He had a grim force of will and power of recovery that kept him going, and Dolby (his agent) relates that no matter how ill and hoarse he was—often clinging to the sofa all the afternoon—taking all sorts of medicaments from all sorts of bottles, all his expressive forces came back, the moment he struck the reading desk. The day before his final Reading in Boston he wrote his daughter, April 9th, 1868. "I not only read last Friday when I was doubtful of being able to do so, but read as I never did before and astonished the audience quite as much as myself. Longfellow and all the Cambridge men urged me to give in. I have been very near doing so, but feel stronger to-day."

Before I attempt to give you my personal reminiscences of how Dickens read in Boston, I wish to touch upon two points which will largely account for his wonderful success. First: The intense reality to himself of the characters of his novels. Secondly: The thoroughness of his artistic preparation.

His characters were to him the most real of all realities. Children of his fancy they were bone of his bone and flesh of his flesh. Of Little Nell he said: "I am breaking my heart over this story and cannot bear to finish it; scores of letters ask me to hold my hand and spare Little Nell!" And of Little Em'ly, "She must fall—I cannot save her—there is no hope for her." Of Little Donboy, whose death came, in the story, at near midnight in Paris. "I wander in my fancy a whole winter night about the streets of Paris, as I really did, with a heavy heart on the night when my little friend and I parted company forever." How intimate David Copperfield was, is shown in a letter to Miss Boyle: "To let you into a secret; I am not quite sure that I ever did like or ever shall like anything quite so well as Copperfield."

The foibles and fun of his eccentric characters afford

huge delight. Jas. T. Fields told me that one day Dickens and himself strolled into the public garden in Boston. Dickens suddenly cried out, as a peculiar and evidently impecunious person hove in sight, "Look, look! there he is, there comes Mr. Micawber, let's escape, he'll want to borrow money on an I. O. U." These eccentric creations of Dickens are the despair of the average actor. I have seen nearly all the actors who have essayed Micawber. In all there was a fatal lack of that intimacy and sincerity, that to my mind made Micawber the most real of all his eccentric creations, not excepting Mrs. Gamp and Dr. Marigold.

Of the thoroughness of his artistic preparation he wrote: "It was only the last year that I set to and learned every one of my readings by heart, and from ten years ago to last night I have never read, but I have watched for an opportunity of striking out something better somewhere." Again he writes, "I have been trying alone the murder scene—from *Oliver Twist*—of Nancy by Bill Sikes, but I have got something so horrible out of it that I am afraid to try it in public."

That these readings were in no sense the result of chance, mood or impulse: but were finished studies, intimate and real presentations of predetermined art, and were so recognized by artists and critics most competent to judge, there is no shadow of doubt. Writing, familiarly, to Miss Hogarth (his wife's sister) of the reading of *David Copperfield* at Plymouth, he gives a humorous account, evidently much gratified at the effect upon the actor Macready. His reference to the mannerisms of the great actor remind one of the stately and classic school of Kemble in England and of Forest in America.

"When I got home after the Reading, I found him quite unable to speak, and able to do nothing but square his dear old jaw all on one side and roll his eyes half closed, and when I said something light about it, he cried out: 'No, er, Dickens, No. I swear to Heaven that as a piece of passion and playfulness, er, er, mixed up together indescribably, it does, er, er. It is incomprehensible to me, how it is got at, er, er; how it is done, er; how one man can, er, er. Well, it lays me on my back, and it's no use talking about it.'" When he

read in Paris, the French critics spoke of the "infinite pathos" of a gesture in rendering "The Christmas Carol." Where at the Christmas dinner of the Cratchet family, Bob Cratchet puts Tiny Tim next him on his little stool and reaches down and takes his withered little hand in his, as if he wished to keep him at his side and feared he might be taken from him.

Doubtless had Dickens not been a great writer, he would have been a great actor. He somewhere said of himself, "I was a writer when a mere child, an actor always." His love for private theatricals never left him and he never was so entirely happy as when enacting the role of manager, with Foster, Maclise, Talford, Wilkie Collins and Douglas Jerrold as amateur actors, when he ruled dramatically and managerially and with a rod of iron. With him in small things as in great, what was worth doing at all was worth doing well.

Dickens used to relate with great glee, how, when setting the stage for "No Thoroughfare" in a London theatre, the head carpenter, with an air of unusual seriousness, said: "Ah! sir, it is a universal observation in the profession, sir, that it was a great loss to the public when you took to writing books."

It was the winter of 1867-8 that modest posters and the press announced that Charles Dickens was to give Readings in America. Boston was the city chosen and Tremont Temple the place. First Reading, December 2d, of "The Christmas Carol" and "The Trial" from *Pickwick*. If it had been announced that Shakespeare—by aid metaphysical—was to revisit the pale glimpses of the moon and read Hamlet, the excitement at the Hub could not have been greater.

I remember well that morning in November when the first sale of tickets was to be made. A great crowd thronged the passageway to the ticket office, and a lengthened cue reached far down Tremont Street. Many had brought camp-stools and held their places all night to be first in the morning. So a fortnight in advance all the tickets were sold for the first series of four Readings, when November 16th Dickens arrived at the Parker House. With a characteristic bit of humor, he wrote John Fowler of this enormous sale: "Dolbv has just come in from our ticket sales, and has put such untidy



heap of paper money on the table that it looks like a family wash!"

I wish I could make real for you that first Reading. To me it was more than an event, it was an epoch! It widened my horizon amazingly. For the first time I realized that the highest forms of dramatic literature could receive their fullest interpretation from the Reading Desk and through the Monologue. Well, again I recall vividly the evening of the 2d of December, 1867, in Tremont Temple. My friends, that was twenty-nine and more years ago, and positively the soul gives no monition of the flight of time; and only by solving an arithmetical problem can I realize the chasm that separates me from that event.

It is a characteristic Boston audience for a great occasion. Look about you! There is the governor of the commonwealth of Massachusetts, the mayor of the city of Boston, judges from the bench, lawyers from the courts, professors from the colleges, actors, orators, the reverend clergy, the plain people too, and a throng of noble women who add color and animation and grace to the brilliant glare. A glance at the platform shows that the stage effects have been carefully looked to. The front of the platform is set with a large frame, covered with crimson plush, and surrounded with plentiful gas jets, to heighten color and set out the figure, so that no line of gesture or play of face may be lost. A slight reading desk—a mere apology for concealment—holds the curiously interlined copy of the story, a glass of water and a vase of choice flowers and the surroundings of the reader are complete.

All are expectant! Already the clock points to the hour of VIII and sharp to the minute, all eyes turn to a lithe form that with a quick step hastens from the open door upon the right and reader and audience are face to face. A wave of magnetic feeling sweeps through the audience, then a moment of silence; then a burst of applause; not loud but deep, cordial and full of sympathy! You hear a characteristic English voice speak the opening lines of the Carol with a rapid movement and a rythmical accent varied with marked rising slides. Judged by descriptive passages alone he would have disappointed his American audiences, for he seemed to hurry

through the narrative to get at the assumption of character, when the personation would be startling in vividness and reality.

Now; I have been accustomed for years to criticise the technics of speech and I was at first disagreeably impressed by a husky quality of his voice, as though he had brought over a London fog in his throat. Then his open vowels had the peculiar English breadth of tone and the smooth "r," the most musical of our liquid sounds, was badly slurred. We Americans cannot with any amount of trying get to like two things about the English voice. The sharp rising slide, where our analysis calls for the falling, as for instance at the close of a full sentence, and second the peculiar rhythm—or speech song—the song of the race, differentiated in our American speech to a marked degree.

With Dickens the touch of nature and art became one. And the highest compliment I heard paid his readings, was given by a friend, a clergyman, who when I asked how he enjoyed the readings, said: "I went to hear Dickens *read*, and when he came on to the platform, and looking into our faces began to *talk* in a familiar way—taking us all into his confidence—going on about his visit to Farmouth and telling us about Old Peggotty and Ham and Little Em'ly, I said, this is all well enough this *talk*, but when will he begin to *read*! He had been reading quite a while before I found it out!"

Dickens achieved the same artistic triumph, in all the large cities of America, that his ten years of reading awarded him in the great cities of England, Scotland, Ireland and France. His pecuniary success was very great. He carried back to England as the result of his American readings over \$50,000. At his death his fortune had reached \$600,000.

We come to the last scene of all. Struck at dinner by an apoplectic stroke on the eighth of June, 1870; he died on the ninth.

As during his life his fondness of air, light, bright colors and motion amounted almost to a passion, so when he lay dead in the home he so dearly loved, the pretty room, opening into the conservatory was made bright with flowers and flooded with the summer sunlight.

"The golden ripple came back upon the wall and nothing else stirred in the room. The old, old fashion; the fashion that came in with our first garments and will last unchanged until our race has run its course and the wide garment is rolled up like a scroll; the old, old fashioned death! O! thank God all who see it for that older fashion yet of immortality: and look upon us, angels of young children with regards not quite estranged, when the swift river bears us to the ocean."

In this description of the death of Little Paul did he write prophecy? Did he prefigure faith?

Mr. Brown closed by reading after the manner (and hoped in the spirit) of Charles Dickens a scene from *David Copperfield*.

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"EDUCATIONAL PLACE AND VALUE OF PROFESSIONAL SCHOOLS OF ELOCUTION AND ORATORY."

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MRS. SYDNEY CORBETT, JR.

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To value a thing correctly it must be judged both as a necessity and a luxury. Apropos then of the subject—"Educational Place and Value of Schools of Elocution and Oratory"—such questions arise as, are these schools necessary, and if they are, why? Or, are they luxuries, and if so, what is their effect? We know that man in his evolution from the floating jelly speck to and on the human plane has ever gone to school by the fact of his being what he is. And common sense assures us that he was—even when a single cell—as he is to-day a receptacle, a messenger and an interpreter of the gods, of creative force, of infinite mind.

As a receptacle he inherits, as a messenger he transmits, while as an interpreter he modifies both the inheritance and the transmission. As a receptacle he is impressed, as a messenger he expresses, and as an interpreter he deepens and strengthens the impression by fitting the expression to the circumstances or environment, and so changes the face of the earth. Again as a receptacle he is a pupil, as a messenger a teacher, and as an interpreter he is a philosopher.

Now to be a pupil only—that is, to receive only—means annihilation; to be a teacher only—that is, to give only—also means annihilation; and since annihilation stands for nothing, it cannot be philosophized about. Hence, to really be a pupil, one must also be a philosopher and a teacher; to be a teacher, a pupil and a philosopher, and to be a philosopher, a teacher and a pupil; all of which implies that man's progress through the "School of Life" is the result of the inter-evolution of a physical, a mental and a spiritual nature.

This triune development has not been an equal, an even development; one nature forging ahead for several generations—at the expense of the other two—then of necessity giving place to either of the others to do likewise. Consequently we are, to-day, illy balanced, devoted to isms and ologies, regardless of common sense. Indeed, about the most uncommon thing in the world is this same common sense.

And as we are, so are our laws and institutions; for man and his environment are co-operative factors, inter-dependent necessities. Thus broadly speaking we may say that man is the personification of surroundings, of his school; that he is—speaking still more broadly—a perambulating universe.

Now this perambulating universe has three zones of expression—the vital, mental, and emotional zones; and they in turn have one great expression of unity called speech.

From a general point of view speech is a vocalized, modulated, and inflected form of thought. This is true enough as far as it goes, while it is false because it does not go any further. Such speech has but one avenue of appeal, that being aural, whereas it really has two modes of appeal; one through the ear and the other through the eye. One is articulated, the other is gesticulated thought. Separated each has its limitations, united they are limitless. They are the twin X rays of life—of yesterday, to-day and tomorrow. (Possibly that is a bad comparison, inasmuch as X signifies an unknown quantity. I use it, however, only in the shadow graphic sense.)

Under certain conditions gesture is unaccompanied by voice, but under no normal condition is voice unaccompanied by

gesture. Often, however, gesture and voice are not harmonious. They should be, and when they are not there is a reason for it. That reason being, I think, a failure on our part to recognize two vitally important truths, viz: The unity of our moral natures, and the reflex action on that unity. As a result we localize things, that is we aim to be beautiful, musical or wise in spots and ignore the fact that spottiness ends in disease. And where there is disease there is discord. And so we swing round again to the lack of harmony of voice and gesture, which to countenance is to encourage, and which if encouraged means reversion. And now the question—the pivotal question! Are we as a race to go backwards or forwards? We must do either the one or the other, for there is no fixity in nature. Which then shall it be? Is the horizon too broad for us? Are we afraid? No, a thousand times no! We shall go on, and how? There is but one way, and that is through a more even, a more equal development; through a psychic union of healthier bodies, finer minds and cleaner morals.

Since, then, the good of the race demands a higher spiritual unity of the individual, we naturally wish to know if it can be attained through our present system of education. No, it can not. And why not? Because as a system it disregards the swing of the pendulum, the law of action and reaction. Besides it is not one system, but three; each working independently and towards a special end, instead of combining for a common or general result.

The athletic training of to-day is a good, but by no means an unmixed good, because the object being purely a physical one it is liable to be carried to extremes: and when it is it is at the expense of the mental and emotional natures. Vital lengths should express "mental heights and moral breadths," and if such is not their aim they will not; and if they do not they reflect on the system of training behind; which in its turn reflects back on the public.

Religion should be the supreme factor of life, the greatest developer of racial and individual harmony. And because it should be we assume that it is. Alas! In our contention over

the letter we have let go of spirit. We do not therefore realize that creed often substitutes Paul for Christ; nor that wit, sensationalism and abuse commonly occupy the pupils instead of wisdom faith and love. We do not realize that this beautiful, holy thing, this universal need, has been debased; because we ourselves have debased it. We do not realize that the trinity within is systematically antagonized; that our bodies are decried and our minds derided—so we may the more easily sigh ourselves away for wings. In dogmatic, theologic economy the heads, arms and legs already provided don't count. Thus again unity falls to the ground as we turn to the third system; 1st, the public school system, the self-same discords. 2d, and now from childhood to manhood—in the growing, stretching, laughing time of life—it is cram, cram, cram. Impressions follow impressions and still more impressions.

The pendulum is turned into a hammer and facts are pounded into heads born with an ache in them. Sight and sounds swear at each other. Ditto minds and bodies. And speech—in its double sense—articulated and gesticulated, has spasms of resurrection but lacking continuity stumbles, drags! stops!! And school is out. There is no time for a philosophy of health, of expression. And so warped, distorted or dwarfed we go forth to fulfill the law of reproduction.

These conditions are not apparent to the casual observer—but medical specialists and social scientists realize them only too well. And just here I wish to say that in summing up the foregoing systems I have dealt only with their averages. After fulfilling the law of reproduction some of us awake; and looking down upon the children promise ourselves that the pendulums of life shall swing for them. For through them we have come to realize that harmony is a necessity: that the philosophy of expression has its place—and that that place is the nucleus of education.

And are there schools wherein this philosophy is the nucleus? Yes, in schools of elocution and oratory. You doubtless remember that I began this article by saying that the subject evoked the questions—are such schools necessary—and if they are, why? or are they luxuries—and if so what is their effect?

It seems to me that I have shown them to be necessary; and in so doing have also told why. I will summarize, however, for the sake of another mental peg or two.

Schools of elocution and oratory are necessary because the training to be obtained in them cannot be obtained elsewhere. While the whyfore of the training of elocution, of oratory is that the improvement of the race depends upon the improvement of the individual; and that the improvement of the individual depends upon a harmonizing of the physical, mental and emotional natures into a perfect unity. A unity that will praise God in thought, act and feeling.

Since these schools are recognized as necessities only by the thinking world—comparatively a small world, as we know—they must be classed among the luxuries. And such a classification is in itself a misfortune. It fans the fire of prejudice. Even as auxiliaries they do not—in popular estimation—rank with conservatories of music or schools of art, and this is explainable on the ground that while music, painting and modeling are generally considered in the light of polite accomplishments they are still regarded as possible means of livelihood should circumstances so require. Whereas, elocution is supposed to be either a ‘fad’ or a corrective agent. I use the expression, “a corrective agent” in all seriousness; for it is a fact that while music and art pupils are credited with special talent, if not genius, most pupils of oratorical schools are abnormally deficient in some way.

Furthermore a musical or art training begins nowadays in childhood, and is continued to manhood or womanhood, if not through life; while from two to four years of elocutionary training is expected not only to offset the faulty habits of eighteen or twenty years, but to eradicate the constitutional peculiarities of several generations. Again while art and music pupils are provided with foreign and mechanically perfected media of expression, the student of elocution has to depend solely upon his or her own personality.

Sculpture and painting stand on their respective merits, and are completely detachable from the force behind; music is but semi-detachable, but the force behind is the threefold force of

mechanism, composition and rendition; oratory is the force behind; it is the ego; and finally, while the artist and the musician may separate themselves from their work at will, that of the orator ceases only when finite force passes into infinite force.

In spite of being denied as necessities, and ranked as fourth or fifth-rate luxuries, schools of elocution and oratory prosper, and why? Because their effect against all odds is a good effect. And this effect, of course, emanates from the pupils, the majority of whom, as I said before, are abnormal to start with. Dividing them into thirds, we find the first third to be the prejudicial third, because it incorporates the dabblers. Coming from families where money is plentiful, they unconsciously believe that the "Gifts of the Gods" are to be had at so much per yard or pound.

Such a belief is really a disease, which to eradicate must first be brought to the surface—must be made apparent to the pupils themselves. This requires time, and time and dabbler can't be made to rhyme; hence at the slightest symptom of mental rush they elect to leave school. In truth they go into the world with enough of learning to misquote, and a few pinned-on-gestures. For these pupils copy the little personal gestures of their teachers, instead of working out the underlying principles of expression themselves.

The second third includes those poor self-conscious boys and girls reared in the atmosphere of an eternal 'Don't.' Behind them is not enough money for another failure, and with the parental admonition "not to make a fool of yourself this time" ringing in their ears, they too enter upon an elocutionary training, and what is the result? It is a progressive one; for these unhappy ones become, as a rule, thoughtful, earnest teachers. Teachers not always of elocution, for they are to be found in all class-rooms; and wherever they are found you may rest assured that they are doing good, honest work. They are not beyond criticism—if they were so, many of them would not be here to-day; but they recognize in each child a new world to be studied, and so they are a power.

The final third come from sacrificial altars; fr



where no denial is too great, if in the end May's nervous twitching can be overcome, John's stammer cured, or Bessie's spine straightened out.

These abnormal conditions are not always overcome in the body, though they generally are in the spirit; for in striving to improve the pupils learn to think. They find their way to the heart of things. Nature becomes their "Wonder-Book;" and as they turn over the pages one by one, they learn the great lesson of life, the lesson of acceptance—the making the best of things.

And so as luxuries schools of elocution and oratory are a force to be reckoned with. They do stand alone, but they should not, for in themselves they do not and cannot give one a complete educational rounding out. They need to be allied to all other educational work, and all other educational work needs to be allied to them; the common end being unity of body, mind, and soul. Their place to-day is a supplementary one. But it will not long be so; because their work is the philosophy of expression—the philosophy of life. For behold, "the Heavens declare the glory of God; and the firmament showeth his handiwork. Day unto day uttereth speech; and night unto night showeth knowledge."

#### DISCUSSION.

MISS ELEANOR H. DENIG: A professional school as I understand it is a school entirely devoted to that branch of learning whose title it bears, whose aim it is to equip its students for a professional life in a special field. The value of these schools is conceded; and the question is now asked, what is their place as a factor in education? When a man decides to follow one of these professions he is expected as a matter of course to enter one of these schools and be trained for his work. The arts and the sciences have their training schools; there are schools of dentistry, schools of pharmacy, and manual training schools; there is the business college and the school of shorthand; and so on down the list, even to the cooking school. In short there is a continually increasing demand for special training in special branches of work; and schools are springing up all over the

country to meet this demand. And therefore when one elects to make elocution his vocation in life, and especially if he intends to teach it, he feels that, whatever instruction he may have received during his academic course, it must be supplemented by special instruction. It is not sufficient that he read acceptably or that he be tolerably conversant with good literature, or that he be a liberally educated man. These qualifications must be accompanied by others; acquired by rigid discipline of mind and body, by patience, industry and enthusiasm; and he must possess a knowledge of his chosen subject not as an amateur but as a professional.

It is not so easy to be an elocutionist to-day as it was yesterday; and it will not be so easy tomorrow as it is to-day. We ourselves are responsible for this. The standard has been raised year after year until, to wrest a phrase from Macbeth, our instruction "returns to plague the inventor."

Now this insistence upon a higher standard of excellence, a deeper scientific knowledge, and a broader culture calls for a method of study whereby the efforts of the student can be concentrated into the best result, with the least waste of time and energy; and this result can only be from a school where the energies of each member of the faculty are also concentrated; where the course of study, however broad and comprehensive, bears directly upon the ultimate end in view; that is, they are not allowed to scatter or wander into other channels, but are kept directly in line with the demands of the work. The atmosphere of such a school is in itself a stimulus, and this co-operation, I think, gives the independent school an advantage over the course offered in colleges, where elocution is at best but a department, and where the professors in other lines are not in full sympathy with the work, and where the collateral branches must be studied each for itself, separately and independently, instead of being made subservient to the central aim. I make this statement fully realizing the facilities for general culture and training presented by the college study of literature, and I base my theory solely on the power of united effort.

The question of luxury versus necessity seems to pertain

more to the subject matter as taught by the school than to the school itself. Is elocution a necessary branch of study and shall it be taught in our graded schools is a pertinent question. I agree fully with the essayist in believing that it should be. But even if it is still classed among the luxuries and placed in the same category with drawing and music there yet remains the necessity for a school for teachers. Law is a luxury as anyone can testify who has ever indulged in it. But the necessity for a law school no one questions. I am certainly in favor of symmetrical development, and of carrying the educational structure up equally on all sides as far as possible. The study of elocution in the broad sense in which we now use the word, should without doubt be one of the very foundation principles of the work begun in the primary school, in the kindergarten, yes even in the nursery, when the child first begins his struggle with the difficulties of the mother tongue. This of course implies culture in the home, trained ability on the part of the teacher, and that training if received in a normal school must be at the hands of a specialist, presumably a graduate from a school of oratory, so back it comes like the story of the house that Jack built, always returning to the professional schools. But while I think such a school specially adapted to the needs of the teacher, its usefulness is not limited to them; the lawyer, the clergyman, the political speaker, the society woman, and even the plodding business man find it helpful and are by no means slow to avail themselves of its opportunities. The school then, it seems to me, holds its rightful place now in common with other professional schools, and its value depends largely upon the estimate we place upon it ourselves. The public is quick to take hold of that which is good although sometimes we say they do not appreciate us.

To conclude, the professional school, I think, has come to stay. The fact that we discuss it shows that we are not quite beyond the experimental stage, but I believe it is Carlyle, or some other wise man, who said: "If a thing is new give it time; if it succeeds it is the right thing."

MR. H. M. SOPER: As there is important business to come

before the association I move that further discussion of this paper be deferred for the present. Seconded by Mr. F. T. Southwick. Carried.

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## THE CULTIVATION OF THE IMAGINATION WITH REGARD TO ACTION.

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MARY MILLER JONES.

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Action is either the natural revelation or the artistic representation by means of the body of that which is in the mind. There are then these two factors in expressive action, body and mind, each reacting upon the other, both needing education and training to show forth their highest possibilities.

No one who has studied expression doubts that lack of control of muscles and nerves often checks, and often hinders mental action. It is equally true that lack of development of the imaging power prevents real representative movement, and limits action to nerve imitation.

Before the body can express by art or gesture an emotion or a thought, the mind must image that which is to be expressed. Nay more, just in proportion to the clearness, vividness and accuracy, with which the mind images or imagines will be the force, appropriateness and picturesqueness of the accompanying bodily movement.

Whatever relation exists between the idea and the word, between the thought and the sentence that embodies it, that same relation exists between the mental image and the bodily action that represents it. As the abstract thought seeks to be expressed in language, so the less abstract image prompts the more concrete form of representation—action. The closer we get to realities, the more we move our audiences. The appeal that moves most, appeals to the imagination. Like begets like. The speaker who does not image, with difficulty arouses the imagination of others; therefore he loses much of the potency of persuasion.

The imagination is the highest of the intellectual faculties and is the basis of every purely intellectual act. "It is the great spring of human activity, and the principal source of

human improvement." It leads to infinite progress. By its creative power the poet, the dramatist, the author is enabled to work out as a reality that which has appeared in his mind in definite shape as an ideal. When this masterpiece is given to the world, the vast majority are not capable of appreciating its full beauty. The elocutionist with his cultured imagination and trained powers of expression, steps in as an interpreter. As an expositor of literature the elocutionist becomes an educator. He is not original perhaps in the true sense of the word, but because he sympathizes with the writer's emotions, enters into his imagery, understands his thoughts, he makes manifest to those duller of comprehension, that which would otherwise be hidden from them. The elocutionist who is thus able to supplement the great dramatic artist rarely is satisfied to display his powers in mediocre literature, and never will he descend to imitation, or indulge in any artifice that belies true expression. No one who has had the experience of public life can forget or overlook the great temptation which besets the reader to bid for popular favor by lowering the standard of selections to suit the approval of the average audience. Yet this should not be yielded to. Rather let us recognize that only which is worthy of our efforts, which will "afford keen and permanent delight to contemplation" and help on the cause of education by showing the beauty of the best in literature when rendered by those who are artists in expression. Long ago the members of this convention discovered that we had to get rid of our hobbies to keep pace with those who were not content to remain in the limited domain of the nursery steed. We found we must be cautious about being too positive in our views, for our opinions too frequently lacked logic. We learned that the greatest intellectual product of the 19th century is the suspended judgment. We realize that it is impossible not to have differences of opinion where so many problems are still unsettled—but at the same time we also realize that by proper presentation and proper discussion of vital questions we may more quickly evolve right methods.

The ideal of action as created by our imagination is not to be found in man. As Fleming suggests, "We must select and

assimilate into one whole the perfections of many individuals, excluding everything defective." The result will be harmony and unity. Every act, every gesture may be done in a right or a wrong way. It is not, however, the action itself that arouses and holds our attention. It is the thought back of, and expressed by the action. It is the inner desire having its birth in the imagination and attempting to give added force and strength to the spoken word by appropriate gesture. Nature manifesting herself rarely errs. But we are offended to the soul to see the spiral curve, the harmonious swaying, the undulating grace which, when done for effect only, is expressive not only of the weakest and silliest inanity but of a dwarfed mentality. The most awkward gesture possible that carries with it a thought, that reflects an idea, that reveals a mental image, is pure gold in comparison with the useless and distressing posing for effect. Beauty includes strength. In our art we need beauty, not weak prettiness, nor simpering girlishness, but an earnestness of purpose, a careful analysis, a skillful interpretation. Life is too serious for attitudinizing, and that person fails utterly and ignobly whose aims reach no higher than these attempts to call attention to self rather than the thought. This is not a condemnation of beauty in action. Nothing is more beautiful than the modesty, the simplicity, the charm of unconscious grace. But every gesticulation must have a motive power animating it or it is movement only. One of the most obvious relations existing between imagination and action is shown in the fact that one of the best possible methods of reaching a right emotional action is to create by means of the imagination that emotion in the mind, and then without planned volition give natural outward expression to that emotion.

So it resolves itself back to the mentality, the cultivation of the creative power to inspire to action. The cultivation of the bodily power to express the ideals created. He who is constantly projecting and never doing eventually loses his power to project. He who is constantly moving without an animating motive becomes a mere machine. Our ideal man is at once a man of thought and a man of action.

In our search for methods we have two great teachers—Nature and Art. When under the sway of strong emotion or deep feeling we move as nature dictates. Instinctively the muscles and nerves react and give outward token of the inward impulse. The exuberance of spirits displayed in childhood is also a form of natural expression. It is natural for a child to jump and romp and clap his hands, the sentient nature being dominant in early life. As mentality develops this over-abundance of spirits ceases to be so vigorous in demonstration, for when the boy and girl reach that awkward, self-conscious age, (when they need our sincerest sympathy) repression sets in and action becomes painful. The next stage is the awakening of the higher mental faculties, memory, imagination and reason. The dormant powers are aroused to the necessity for action. Some outlet must be gained or growth will cease; and in the restless activity of youth we find the promise of ideals yet to be realized. It is at this stage that training should be pursued systematically and continuously. The young should be encouraged in both the cultivation and expression of ideals. Where this is done, where every faculty is developed along certain lines, manhood and womanhood ripened and matured, give us the results of this education. Such express the ideal in the real and we have art. And we approach that art with reverence, feeling that it is in all its purity, sincerity and grandeur but reflecting the God-given instinct that throbbed in early life, was nurtured in youth, developed to its highest good in maturity, and found expression when the idea was perfected, the ideal clearly imaged and the physical powers free to act.

The purely intellectual man deals only with abstract ideas or facts; he appeals to the reason. The artist appeals to the emotive nature; he touches the higher self; he arouses the ideal. His success or failure depends upon his power to portray the image in his mind. All the theorizing in the world is of no avail in art. The power to do is the key that unlocks the door to fame. As artists, elocutionists cannot afford to theorize only. In these days of doing we must be representatives of the art we teach. The trouble is that we talk too much. We hold high and lofty sentiments in the imagination.

But alas! and alack! when it comes to the actual, we, of the rank and file, are far below the standard required for artistic excellence in the other fine arts. This should not be. We hold the secret of how the successful general plans his campaigns, the great statesmen outlines his policy of government, the inventor devises the machine that is afterwards wrought out in iron and steel. It is through a trained imagination. This imaging power is essential in all work. It is absolutely necessary in ours, and must be accompanied by plasticity of body and flexibility of voice before the elocutionist is worthy the name—the name which is too often a by-word, significant of all that is bad in our art, but a name which we have honored by adopting and for which we will strive conscientiously to win esteem.

The development of imagination may be broad as man advances in civilization. From Spencer we learn that the savage rarely possesses imaginative power beyond reminiscence and then to but a small extent, his experiences being of the simplest kind, and of little variety. His conceptions are decidedly crude, while his imagery of what he has experienced is generally correct and his expression of it often beautiful. As life becomes more complex and varied the mental faculties must become more highly developed. Consequently as civilization advances man needs the power to image his expressions more vividly, more exactly, more comprehensively. And he must be trained to acquire that power; not only that but there must be proper material in the mind out of which to form those images. That material comes through the senses. As these sense impressions received become clearer and more accurate, they stimulate the imagination to greater power. So that in time with the aid of but slight suggestions or impulses its highly composite states create new forms and something original is given to the world. In gesticulation the ideal of what we want to do must be true and appropriate or the result will be distortion. We must consider the unity of surroundings, thought to be expressed, peculiarities of temperament or training before we can embody thoughts or emotions in right action. Rare bric-a-brac is out of place with kitchen surroundings—so



is the æsthetic curve in Mary E. Wilkins' homely but beautiful heroines—the oratoric sweep in Uriah Heep—the contracted narrow, mental wrist movement in Tennyson's 'In Memoriam,' the uplifted head and fine physique for the saddened Enoch Arden, the drooping eye and shuffling gait for Miles Standish,—bewitching coquetry in Lady Macbeth—suavity of manner in the barbarian, Ingomar—suspicious uncertainty in the Merchant of Venice, or rusticity of movement in the refined and beautiful Nydia.

In our study of emotional language we should recognize two classes of action: the diffused action and the restricted. The diffused accompanies strong feeling of every kind, and produces expressive action, natural under existing circumstances. For instance, the ecstasy of joy, the shrinking of terror, the prostration of grief, each is the language in outward sign of inward feeling, and may be studied from an artistic standpoint that later we may draw upon our reminiscent imagination and construct restricted action or gesture in sympathy with the emotion to be expressed. The connection existing between internal feeling and external sign in manifestation, is revelatory of what true action may express. The expert teacher delights in a pupil hard to satisfy; ready to enjoy but not so quick to adopt. To such a student the teacher will show how to detect signs—how to construct a whole from detached parts, and in opening his mind to art, he will show him the sweet fashionings of nature—and how nature and art blend in their harmonies. And when the imagination begins to create, and the body to reveal;—as new feelings and new powers give wings for flight, "the soaring powers," with which we are all so familiar need the strong, firm guiding hand to point out the difference between diffused and restrictive gesture. It is at this stage that the teacher must clearly explain and demonstrate the great possibilities of mere suggestion in the action—and the impossibilities and frequent absurdities in the too realistic. But make the criticism kindly and at proper time. The delight that comes with the first freedom of gesticulation passes, the freshness fades, the enthusiasm wanes and discouragement sets in if awkwardness or inappropriateness is censured during what

the student supposes to be, and has tried his best to make, an artistic recitation. Judicious praise encourages and inspires and injures no one. Flattery is abominable. But injudicious or inopportune criticism takes the life out of the oldest and the best of us—and should be carefully guarded against with young and earnest students. Teach them indirectly how not to “make the judicious grieve”; create in them that unrest which will not be satisfied with anything short of the highest, and show them how it can be attained. Teach them, if you can, to have confidence without conceit. In all hearts there is a desire, a craving, a reaching up for something better than we have known. The still small something within—that which eye cannot see, nor ear hear—refuses to be content with any growth but that which will result in the loftiest ideals. As we gain a greater knowledge of the imagination and its power, we can see how the ideal moulds the action as the potter moulds his clay, and we come at last to realize that action evolved under a disciplined imagination is the truest and most natural revelation of thought and emotion possible for us to make.

The sculptor takes a block of rough stone. He hews it, ruthlessly at first—it is but the outside covering, of no particular value. As the stone begins to assume shape, he chisels and carves with more care, until the image in his mind is almost before him. Then with a delicacy which makes every touch a caress, he works until it stands forth a statue, perfect of its kind. The preliminary chipping did not take long. The attention to details, to the refining and perfecting, was the work of years. The ideal of action as existing in a cultured imagination may have the awkwardness removed in a few months; but the details, the perfecting means a work that will continue as long as life shall last. Our highest work is never finished.

In painting the ideals must be subordinated to the story to be told, as is illustrated, most beautifully in our own “Breaking Home Ties”—and again in “The Old Shepherd’s Chief Mourner” which is hardly less graphically pictured in words by Ruskin. The musician acknowledges this law as limiting his art. The motive of Siegfried could not be truly interpreted in the quick action of a summer opera. Our beloved “Star

"Spangled Banner" would fail to touch our hearts and arouse our patriotism if sung in the movement of "Annie Laurie," while "Home Sweet Home" by its association with all he holds most dear brings hot tears to the eyes of the old veteran. Each tells its story truthfully, the image is created, the expression of that image is true. Thus the arts, one and all, make of both those who create and those who interpret the same demand. The cultivated imagination to create, the cultivated intellect to understand, the cultivated heart to feel, the cultivated body to reveal, the cultivated voice to inspire, and our art stands revealed in the highest type of all *expressive man*.

Action can be so cultivated that the body becomes a perfect instrument of expression under the direction of the will. Action is but the outer expression of that which is hidden, and just in proportion to the growth and development of the outer do we need the growth and development of the inner. Each needs the other. As imagination stimulates action, so memory by summoning pictures of past scenes, stirs the imagination. More than this; only so far as experience has given us knowledge of the emotions that sway human life can we in any adequate sense comprehend or portray these emotions. Only so far as we have lived or known the existence of an emotion can we tell or act its story.

Daily experience does but deepen our realization of the necessity of growing as nature does, from within, outward and upward. Eugene Field could never have contributed to the world his "Little Boy Blue" if his heart love for children had not been great, and his "Love-Songs of Childhood" would lack their charm but that his imagination gave him the power to revel in, and reveal the joys and sorrows of child life.

We have all seen birds on the wing, we may have noted the graceful curves. There be few of us who have not sat idly on a summer's day and enjoyed their twitterings and their flight, but it remained for the exquisite imagination of a Shelley to give to the world a poem that brings a freshness and a brightness into our lives like "the waft of an angel's wing." So true

is his song that it is to us as was the skylark to Shelley "an embodied joy," and we long to say

"Teach me half the gladness  
That thy brain must know  
Such harmonious madness  
From my lips would flow.  
The world should listen then, as I am listening now."

We have much to learn, much to bear, much to do. When the art impulse is true, when the desire to study art that we may become artists is strong, then, and then only, will the mind, the spirit and the body fall into line, and hard work will be a delight. It is only the artist who appreciates the necessity for constant, never-ceasing activity along all lines. We are all artists together—elocutionist, painter, sculptor, poet, musician. We should like to be classed with the scientists—we hope to be some day. We certainly are making progress, and we owe much of that progress to him who so courageously started this convention; when to say the least, there was not that harmony of action in our profession which is necessary to true growth. So let our work be concentrated and full of purpose, not diffused as the mists of the morning—not one right action, not one right thought will be wasted. We may have rugged rocks to climb, and scant fertility to overcome, but nothing great has ever been accomplished without strong, strenuous effort. No one was ever born great; no one ever reached his ideal, though it is only through aspiration that we attain.

It is a beautiful morning in the early spring. The sun sheds his glistening warmth over a vast crowd of people in holiday attire, for it was a gala day in an Italian village. A youth pauses as he reaches one of the many statues which adorn the town. He is attracted by a certain majesty and nobility of poise. The statue is in commemoration of a hero who died in the service of his country, and represents a man in the full vigor of life, head uplifted, hand stretched out, expectancy, joy, hope, regnant in the whole figure. So long and so intently does the youth gaze that he attracts the attention of the passers by. They watch him for some mo-

ments; he stands oblivious to his surroundings, his eyes are riveted as in a dream. Suddenly they see him move, outward, upward! One more curious than the rest touches him and asks, "What are you doing?" Confused and abashed to find himself the centre of observation, his arm drops, his head falls as he murmurs, "I was trying to reach up! like the statue!"

The ideals of our profession created by our imagination stand for the statue. Our efforts to achieve, to "reach up" to our ideals may, as did the boy's, create a curious interest in the passers-by. We may fail as did he, but in our efforts *we have reached up!*

#### DISCUSSION.

MISS EMMA A. GREELEY: I most cordially endorse everything the writer of the paper has said. For the sake of discussion, however, I wish to take up three or four points in a very practical way.

First in regard to the imagination in connection with feeling. We must have impression before we can give expression; and if our minds conceive only the words or the mere analysis of thought, any selection from literature must lack life and vitality. Upon his ability to mentally grasp the situation, and to feel the effects of that situation upon his own thought and feeling will depend the depth of the speaker's emotion; and I believe that upon the depth of his own emotion will depend the sincerity of his action.

It has been suggested by some that we must feel the emotions. By others it is said that if we give the true form which will express the emotion we do not need to feel. It seems to me that right here imagination has a very important part to play. Suppose I witness a railroad accident; at that time the impression is made upon my thoughts, and my feelings, in a very vivid way; and I certainly have the genuine feelings; months afterwards I recall that accident. Now my imagination may be very vivid, and I may see the accident again in every detail, and yet do I really feel, can I really feel as I did when the first thrill of horror passed through my being. It seems to me not. It seems to me that it is through the imagi-

nation that we feel in portraying or representing something that has passed before.

My second point is: the effect of attitude upon the emotions. We all concede that the cultivation of the imagination does necessarily affect the action. May it not also be true that the doing of an action may affect the imagination. For example, I have in mind at present a very timid girl, who was so timid that she could not meet her friends in her own parlor without embarrassment. By assuming an attitude of confidence and daily practicing and carrying that attitude she has acquired ease in meeting people anywhere. It seems to me if that action had such an effect on her mind that a study of attitudes in all directions would have a general reflex on the mind. Do not think that I believe in action alone. I think the cultivation of the imagination and the study of action should proceed side by side.

My third point is: definiteness of action. I think we are all often appalled in listening to a reciter to see the perpetual state of unrest. There are so many useless forms of action employed. There are so many movements of the head and arms, which mean absolutely nothing; so many poses of the body which are not necessary to aid the thought. I think there are two causes for this; first the existence of a class of people who believe that every change in attitude and every motion if done in a graceful way adds to the thought, and secondly, the existence of a class of people who trust entirely to instinct, to the inspiration, leaving the action to be developed after appearing before the audience, and then trusting to the impulse of the moment. It seems to me that both produce mannerisms in gesture. It has been my observation that people who trust to inspiration or instinct have the same gestures to express very different kinds of emotion and thought. It seems to me that this is very unscientific and inartistic, and should be carefully avoided.

Another point is one in which I am especially interested: action in character work. I believe that with beginners the study of character work leads to abandon. I think if a person is very much restricted the study of character work does assist

that person in getting outside of himself. Now when we study a character thoroughly we must make him so real that whenever we see him again, whatever he may say we at once recognize him. If that is to be the case then through our own bodies we must be able to reproduce or represent that character to you so that you may see him. Here we find that our bodies are often restricted. It has been suggested that there is an awkward age—and I have been very much interested in watching the progress of a child, its action as related to its progress in thought. Take a child so young that he has no fear whatever, that he has no consciousness of himself, of any relation to others; and it has been my observation that there is a perfect freedom of movement. As he grows older and realizes his connection with other people, he grows restricted in his action. Then as he becomes older still he becomes subservient to the will of others and is told that he must do this and must not do that, and again we find him restricted; and thus it is all along the way. So I think his restriction begins very early in life; and is one of the greatest drawbacks in the development of the pupil.

Lastly: as to words of judicious praise to the student. I have in mind a student who had unusual ability. She had good, clear conceptions of her own; her imagination was well cultivated as far as she had gone, and she did not depend upon others for inspiration. She tried to work up to her own ideals; but by sharp, sarcastic, severe criticism she became so embarrassed before her classmates that she began to think she could do nothing, and consequently did not accomplish the work that she would otherwise have done. It seems to me, therefore, that we should strive to inspire confidence in our pupils while taking care that we do not inspire conceit.

One word as to character work which I forgot. No circumstance affects two people in just the same way. And it seems to me in character work we should endeavor to portray the shades of difference in action. I say this guardedly because I do not mean that we are to exaggerate the eccentricities of character, but I think the differences in people are subtle rather than marked, and in the presentation of character the

imagination ought to rule. We ought to forget everything in connection with the form, and through the imagination live in the scenes we are enacting. But leading up to this synthesis of character there should be an analysis and a definitely conceived character.

MR. S. H. CLARK: In view of the importance of matters yet to come before the convention I move that further discussion be suspended and that we proceed to dispose of the business which calls for action.

Seconded by several members and carried.

Mr. H. A. Williams presented the report of the committee on Necrology as follows:

Whereas it has pleased Divine Providence to remove from our midst our esteemed member and valued co-worker, Mrs. Z. H. Lassiter, Therefore be it Resolved, first, that in her death we have lost a warm friend and staunch supporter. Resolved, second, that these resolutions be spread upon the minutes of this convention and that a copy of the same be forwarded to the family of the deceased.

Moved by Mr. H. M. Soper, seconded by Mr. M. T. Brown that the report of the committee be accepted. Carried.

The chair then re-appointed Mr. H. A. Williams as chairman of the committee on Necrology for 1897, the other members being Mr. R. I. Fulton and Mr. V. A. Pinkley.

The committee appointed to consider the suggestions contained in the President's address reported as follows:

The committee appointed by the association in accordance with the wish of the President to consider the suggestions made by him in his opening address, beg to report as follows:

We respectfully suggest that at the next meeting of the association the hours from 12 to 1 o'clock of the second, third and fourth days of the convention be given to sectional work, divided according to the following plan: 1st section, department of Teaching; 2d section, department of Reading and Reciting; 3d section, department of Science and Technique; and that each section appoint a chairman, whose duty it shall be to present to the general body for free discussion on the last



day of the convention, a report upon the progress and results achieved.

We recommend that the President appoint a committee of three for each section to outline the work of that section for the next meeting; and that each committee submit a report to the chairman of the literary committee not later than the first of February, 1897. This provision for the appointing of committees by the President, is intended to apply to the present year only; after the sections are organized each shall appoint its own committees.

We further recommend that at the next annual meeting the literary committee provide some practical illustrative work as a part of the program.

We strongly recommend a question box committee, to examine all questions and to present such of them to the convention as in their judgment they deem it wise for the convention to consider. All questions requiring too much time for satisfactory answers, or questions that might well be made the subject of a paper shall be referred to the chairman of the literary committee.

HANNIBAL A. WILLIAMS,  
Chairman.

MISS CORA M. WHEELER,  
MRS. MILDRED A. BOLT,  
MR. GEO. W. SAUNDERSON,  
MR. P. K. DILLENBECK.

On motion of Mr. R. I. Fulton, seconded by Mr. M. T. Brown, the report of the committee was accepted and adopted without debate, and the committee discharged. The President then appointed Mr. R. I. Fulton as chairman of the department of Teaching, Mr. H. A. Williams of the department of Reading and Reciting, and Mr. G. W. Saunderson of the department of Science and Technique.

THE PRESIDENT: Is it desired to take from the table any of the unfinished work; there are parts of the report of the committee on Terminology which have not yet been acted upon.

Mr. E. P. Perry rose to the point of order that the new committee on Terminology having been appointed it dis-

charged the old committee, and the matters which had been referred back to the old committee now passed to the new committee.

The President announced that his ruling would be that the committee on Terminology to be named by him was for the ensuing year, and did not release the old committee from such matters as pertained to the present convention.

Moved by Mr. F. T. Southwick, seconded by Mr. T. C. Trueblood that the committee on Terminology whose report had been before the convention, be discharged, and the unfinished business in connection with their report be referred to the new committee. Carried.

The President then announced the committee on Terminology for the coming year:

Mr. S. H. Clark, of Chicago;

Mrs. Ida M. Riley, of Chicago;

Mr. E. P. Perry, of St. Louis.

Mr. Perry having positively withdrawn his name on the ground that he had been connected with the committee for three years, the President announced as the third member of the committee, Mr. F. T. Southwick, of New York.

Moved by Mrs. Elizabeth M. Connor, seconded by Mr. T. C. Trueblood, and other members, that the thanks of the association be tendered to Mr. E. P. Perry for his efficient and untiring services upon the committee on Terminology. Carried unanimously.

Moved by Mrs. D. T. Murray, seconded by Mr. E. L. Barbour, that we as an association adopt a pin with the letters N. A. E. thereon as an emblem.

Moved by Mr. S. H. Clark, seconded by Mrs. Elizabeth M. Conner that a committee of three be appointed to consider this matter and report to the New York convention. Carried.

The President appointed as such committee Mrs. D. T. Murray, Mrs. Elizabeth M. Conner, and Miss Mary Miller Jones.

Mr. A. H. Merrill then presented the report of the committee on Resolutions as follows:

Whereas the marked success which has characterized the

present meeting of the National Association of Elocutionists has been largely due to the many courtesies extended by the members of the profession in Detroit and vicinity and to the careful and judicious work done by the various committees, be it

Resolved, First, that we express our recognition of the services of the press of the city, for their concise and interesting reports of the doings of the convention.

Resolved, Second, that our thanks be extended to the various committees who have through painstaking and discriminating work contributed to the harmony, and facilitated the workings of the convention.

Resolved, Third, that we express our appreciation of the attention shown and the pleasure given to the members of the Association in the reception tendered by the Alumni of the Detroit Training School.

Resolved, Fourth, that to the local committee and to the elocutionists of Detroit and vicinity we extend our hearty thanks for the commodious rooms placed at the disposal of the convention, and for the very unique and delightful evening spent upon the river.

MR. A. H. MERRILL,  
MR. GEO. B. WILLIAMS,  
MRS. FRANCES CARTER.

Moved by Mr. G. W. Saunderson, seconded by Mr. M. T. Brown, that the report of the committee on Resolutions be accepted and adopted. Carried unanimously.

Moved by Mr. F. T. Southwick, seconded by Mrs. E. A. Norris, that a committee of three be appointed to consider the question of credentials for future membership in this association, and report at the next annual meeting. Carried.

The President appointed Miss Cora M. Wheeler, Mr. H. M. Soper and Mr. F. T. Southwick.

The President also announced as the Committee on Increase of Membership, Mr. S. H. Clark, Mr. H. M. Soper, Mrs. Ida M. Riley, Mr. F. T. Southwick and Mr. H. A. Williams.

The tellers then presented the report upon the ballot for Directors of the Association.

The following persons were elected Directors for three years: Mr. Thos. C. Trueblood, Mr. E. L. Barbour, Mr. H. A. Williams, Mrs. Ida M. Riley, Mr. H. A. Merrill, Mr. Geo. R. Phillips and Mrs. Elizabeth Mansfield Irving. Miss M. Helena Zachos was chosen to fill the unexpired term of Mr. E. P. Perry, who was elected Second Vice-President.

THE PRESIDENT: I desire to return heart and most sincere thanks to all the members for your prompt, efficient and good natured work during the sessions of the convention.

Moved by Mr. E. P. Perry, seconded by Mr. R. I. Fulton, that the convention adjourn to meet in New York June 28, 1897. Carried.

The convention then adjourned.

#### FRIDAY EVENING, JULY 3, 1896.

Recital by Mr. Austin H. Merrill, of Nashville, Tenn.:

- (a) "The Boy Orator of Potter City," *Richard Harding Davis.*
- (b) "Life in Old Virginia," . . . . *Thomas Nelson Page.*

Recital by Miss Cora Mel Patten, of Newton, Iowa.:

- (a) "The Confessional," . . . . . *W. W. Story.*
- (b) "Oh, Sir," (Translation by Alfred Ayers) . . . . *Anon.*
- (c) "Soul of the Violin," . . . . . *Margaret M. Merrill.*

Recital by Lemuel B. C. Josephs, of New York City.:

- (a) "The Courtin," . . . . . *James Russell Lowell.*
- (b) "The Skeleton in Armour," *Henry Wadsworth Longfellow.*
- (c) "Prior to Miss Belle's Appearance," *James Whitcomb Riley.*
- (d) "Long Ago," . . . . . *Eugene Field.*

TREASURER'S REPORT OF THE NATIONAL ASSOCIATION OF  
ELOCUTIONISTS FOR THE YEAR ENDING JULY 3, 1896.

## CREDIT.

1895.		
July 1, By cash balance.....	\$112	58
1896.		
July 3, By sale of Reports and advertisements in Boston Report,	171	00
“ “ Contribution, A. Mellville Bell.....	20	00
“ “ 209 Full Memberships, @ \$3.00.....	627	00
“ “ 141 Daily Associate Memberships, @ 50.....	70	50
	<hr/>	<hr/>
	\$1001	08

## DEBIT.

1895.		
July 31, Chas. Hamilton, printing stationary.....	\$ 11	00
1896.		
May 12, E. S. Werner, 400 copies Reports.....	210	40
“ “ E. S. Werner, mailing Reports.....	19	38
July 3, R. I. Fulton, railroad expenses to Chicago, Philadelphia, Boston and Detroit.....	100	00
“ “ S. H. Clark, postage and stenographer.....	3	80
“ “ H. A. Williams, postage, express, cartage, etc., on Reports	11	12
“ “ T. C. Trueblood, expressage, postage and wrappers for Reports.....	18	00
“ “ Laramie, Rabb & Deutsch, 2000 programs, 1000 tickets,	15	60
“ “ H. M. Soper, postage, stenog. and telegrams for Lit. Com.	34	25
“ “ R. I. Fulton, expenses of Ways and Means Com.....	45	02
“ “ Cora M. Wheeler, R. R. fare from Utica to Detroit on account of Ways and Means Com.....	28	00
“ “ Union Printing Co., 500 Reports on Terminology, 100 Compt'ry Tickets and postage, 400 Membership Tickets,	8	20
“ “ Refunded, A. B. Curry overcharge on advertisement....	5	00
“ “ E. L. Barbour, printing and postage.....	29	60
“ Bill payable, Phillips, stenographer.....	115	00
“ “ T. C. Trueblood, expressage on Reports.....	11	42
Cash balance.....	326	29
	<hr/>	<hr/>
	\$1001	08

Above accounts audited July 4, 1896, and found correct.

HANNIBAL A. WILLIAMS,  
VIRGIL ALONZO PINKLEY,  
EMMA AUGUSTA GREELY,

Respectfully submitted,  
LIVINGSTON BARBOUR, *Treasurer.*

*Auditing Committee.*

## LIST OF MEMBERS.

## HONORARY MEMBERS.

Alger, William R., 6 Brimmer St., Boston, Mass.  
 Bell, A. Melville, 1525 35th St., West Washington, D. C.  
 Russel, Rev. Francis T., General Theological Seminary,  
 Chelsea Sq., N. Y.

## A

Aldrich, Miss Laura E., Hauck B'd'g, Walnut Hills, Cincinnati, O.  
 Aldrich, Mrs. L. I., Broadway Theatre B'd'g, N. Y. City.  
 Anderson, Miss Rose Ohliger, 51 Fourth Av., Cleveland, O.  
 Andrews, Addison, F., 18 E. 22d St., New York City.  
 Armstrong, Miss Lillian F., 37 W. Alexandriene Av., Detroit, Mich.  
 Ayres, Mrs. Evelyn B. Syracuse University, Syracuse, N. Y.  
 Arthur, Mrs. F. C., 34 Farnsworth St., Detroit, Mich.

## B

Babbitt, Miss Carolyn, Northville, Mich.  
 Babcock, Miss Maud May, Social Hall, Salt Lake City, Utah.  
 Bailey, Miss Martha Hawling, 205 E. Broad St., Columbus, O.  
 Baker, Miss Clara, 375 Howard St., Detroit, Mich.  
 Barbour, Livingston, Rutgers College, New Brunswick, N. J.  
 Bennett, O. E., Evans House, Boston Mass.  
 Bently, Mrs. M. E., 452 Prospect St., Cleveland, O.  
 Bickford, Charles, 48 Boylston St., Boston, Mass.  
 Bingham, Miss Susan H., 20 West 44th St., New York City.  
 Bissell, Miss Kathryn L., 36 W. 93d St., New York City.  
 Blood, Miss Mary A., Columbia School of Oratory, Chicago, Ill.  
 Bolt, Mrs. Mildred A., 66 Elmwood Av., Detroit, Mich.  
 Brandt, Miss Clara Louise, German Evangelical College,  
 Wilton, Ia.  
 Brown, Francis Joseph, Toronto, Canada.  
 Brown, Moses True, Sandusky, O.  
 Bruot, Miss Marie L., 51 Fourth Av., Cleveland, O.

Bush, Mrs. H. T., 825 Jefferson Av., Detroit, Mich.  
Butler, Mrs. May E., 2056 Vermont Av., Toledo, O.

C

Cady, Miss Mince A., 818 Pine St., Des Moines, Ia.  
Calkins, Mrs. A. M., Granada, Miss.  
Carpenter, Miss Jeannette, Cleveland, O. (Room 30, Y. M. C. A.)  
Carter, Mrs. Frances, 229 20th St., Toledo, O.  
Cary, Mrs. Lilla B., Lapeer, Lapeer Co., Mich.  
Chamberlain, Wm. B., Chicago Theological Seminary, Chicago, Ill.  
Cherryman, Mrs. Myrtle Koon, 264 Sheldon St., Grand Rapids, Mich.  
Chilton, Mrs. W. C., Oxford, Miss.  
Clark, Mrs. Emma J., 60 Edmund Place, Detroit, Mich.  
Clark, S. H., University of Chicago, Chicago, Ill.  
• Cook, Miss Frances, Corunna, Mich.  
Cooper, Miss Phoebe A., 2286 Gratiot Av., Detroit, Mich.  
Conner, Mrs. E. M., Buffalo, N. Y.  
Courbright, Mrs. J. Perry, 312 Hancock Av. E., Detroit, Mich.  
Craig, Miss Marion Jean, Milwaukee State Normal School, Milwaukee, Wis.  
Crane, Miss Bessie V., Waterford, Oakland Co., Mich.  
Cumnock, R. L., Evanston, Ill.  
Currier, Mary A. 24 Irving St., Cambridge Mass.

D

Decker, Alice C., 306 W. 14th St., New York City.  
Denig, Miss E. H., 26 Van Buren St., Chicago, Ill.  
Dieckman, Mrs. Henry, Toledo, O.  
Dillenbeck, Preston K., 1012 Walnut St., Kansas City, Mo.  
Dole, Miss A. H., 80 Brainard St., Detroit, Mich.  
Dow, Miss Mabel P., Galesburg, Ill.  
Downs, Miss Kate, Clinton, Miss.  
Dunbar, Charles E., 597 Tillman Av., Detroit, Mich.  
Dwyer, Miss Minnie Adelaide, 180 Howard St., Detroit, Mich.

E

Early, C. W., Toledo, O.  
Edison, Miss Ida, 85 Henry St., Detroit, Mich.

## F

Emerson, C. W., Tremont and Berkley Sts, Boston, Mass.  
Firman, Miss Myrtle E., Swarthmore, Penn.  
Flowers, C. M., Norwood, Cincinnati, O.  
Fuller, Miss Mayme, North Adams, Mich.  
Fulton, Robert I, Delaware, O.  
Fulton, Mrs. Robert I., Delaware, O.

## G

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Proceedings of the Sixth Annual Meeting

OF THE

NATIONAL  
ASSOCIATION OF ELOCUTIONISTS

HELD IN THE CITY OF NEW YORK, AT THE WEST SIDE BRANCH  
Y. M. C. A. BUILDING, 318 WEST 57TH STREET  
JUNE 28 TO JULY 2, 1897.

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OFFICIAL REPORT

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1898

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1898

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# CONSTITUTION.

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## ARTICLE I.—NAME.

This body shall be called the National Association of Elocutionists.

## ARTICLE II.—OBJECT.

To promote vocal culture and dramatic expression, and to unite the members of the fraternity of readers and teachers of elocution and oratory in closer professional and personal relationship by means of correspondence, conventions, and exchange of publications.

## ARTICLE III.—MEMBERSHIP.

*(Adopted July 2, 1897.)*

SECTION 1. *Active Membership.*—Any teacher of oratory, elocution, dramatic expression, or voice-culture for speech, or any author of works upon these subjects, any public reader, public speaker or professional actor shall be eligible to Active Membership. But every applicant for Active Membership shall have a general education equivalent to graduation from an English High School and, in addition, shall be graduated from some recognized school of elocution, oratory, expression or dramatic-art, or shall have had the equivalent training in private under a teacher of recognized ability, and, furthermore, shall have had at least two years of professional experience as artist or teacher subsequent to graduation or the completion of the equivalent private course.

§ 2. *Associate Membership.*—All persons not eligible to Active Membership (including students of subjects named in Section 1) shall be eligible to Associate Membership. Associate Members shall not be entitled to vote or hold office, but shall enjoy all other privileges of membership.

§ 3. *Honorary Membership.*—Persons of eminence in the profession, or such as may have rendered conspicuous service to the Association, may be elected to Honorary Membership.

§ 4. *Membership Fee.*—The fee for Active or Associate Membership in the Association shall be \$3 for the first year, payable on application for membership, and \$2 for each succeeding year. Non-payment of dues for two successive years shall entail loss of membership in the Association.

§ 5. *Election.*—Election, except in the case of Honorary Membership, shall be by the Board of Directors, upon recommendation by the Committee on Credentials. Honorary Members shall be elected by the whole body.

§ 6. *Credentials.*—The Board of Directors of the Association shall elect from their number a Committee on Credentials, who shall determine the fitness of all applicants for admission. The first committee shall consist of three members elected for one, two, and three years respectively. The vacancy occurring each year shall be filled at each annual meeting by the election of a member for the full term of three years. In case of the inability of any member to serve out the term for which he was elected, the Board of Directors shall also elect a member for the unexpired portion thereof. The Committee on Credentials shall publish in the official organ of the Association from time to time a list of applicants recommended by them for membership, and shall post a complete list of the same in some conspicuous part of the hall of meeting at least twelve hours preceding the opening of the convention. Applications received later than the Saturday preceding the convention shall be referred to subsequent meetings of the Board of Directors; but, in no case shall an applicant be elected without twelve hours' notice of his recommendation by posting the same. Any member, having a valid objection

to the admission of an applicant so posted, shall have the privilege of a hearing thereupon before the Committee on Credentials. Pending election, the Committee on Credentials may instruct the door-keeper to admit all applicants upon presentation of the Treasurer's receipt for membership dues.

§ 7. *Appeal*.—Appeal from the action of the Committee on Credentials may be made to the Board of Directors, but from the action of the Board there can be no appeal.

#### ARTICLE IV.—OFFICERS.

There shall be annually chosen a President, two Vice-Presidents, a Secretary, and a Treasurer, whose duties shall be those ordinarily devolving upon such officers. There shall also be a Board of twenty-one Directors, divided into three classes: Committee of Ways and Means, Literary Committee, and Board of Trustees. The seven persons receiving the highest number of votes shall be elected for three years, the seven receiving the next highest number shall be elected for two years, and the next seven for one year. The officers first named shall be ex-officio members of the Board of Directors. Seven Directors shall be elected annually to fill places of the seven retiring.

#### ARTICLE V.—MEETINGS.

The annual meeting of the Association shall be held at such time and place as the Directors may suggest and the Association determine.

#### ARTICLE VI.—SECTIONS.

The Association may, during the year, organize itself into sections, each appointing its own chairman, and each being responsible for papers and reports in its special department of study, which documents shall be forwarded to the Directors.

#### ARTICLE VII.—ALTERATIONS.

Alterations of this Constitution may be made by a vote of two-thirds of the members present at any annual meeting, provided

that three months' notice of the same shall have been given by the Directors in writing.

**ARTICLE VIII.—NOTICE OF ALTERATION.**

Any and all notices of alterations of, or amendments to, the Constitution, duly announced in *WERNER'S MAGAZINE* during the year, shall be deemed lawful notice to each and every member of the Association; said alteration or amendment shall be open to discussion and acceptance or rejection at the coming Convention, as provided in Article VII. of the Constitution. Such notification shall be duly signed by the Chairman and Board of Directors.

## BY-LAWS.

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1. *Rules of Order.*—Rules of order shall be those governing all deliberative assemblies, Robert's "Rules of Order" being the standard of authority in cases of doubt.

2. *Quorum.*—Seven shall constitute a quorum in the Board of Directors. A quorum of the Association for business purposes shall consist of thirty-five members.

3. *Elections.*—A majority vote of the members present at a regular meeting shall decide the question of the reception or the rejection of new members. Unless a ballot is called for all elections shall be by acclamation. Not more than three honorary members shall be elected in one year.

4. *Committees.*—The Committee on Ways and Means shall consider and report to the Directors the time, place, and arrangements for each annual meeting, subject to the approval of the Association. The Literary Committee shall be responsible for the literary, scientific and artistic features of the annual meeting, and shall report the same to the Board. The Trustees shall have control of the property of the Association, books, manuscripts, or works of art. They shall be responsible for the custody of revenue of the Association, whether from donations, bequests, members' fees, investments, or from other sources.

5. *Absent Members.*—Members detained from attending the annual meeting shall notify the Secretary.

6. *Papers.*—No paper shall be read before the Convention of the National Association of Elocutionists except by the author of the same, and no essay shall be published in the official report of the



Association except such as has been read by the author at the Convention, the proceedings of which constitute the report of said Convention. But this By-law shall not be construed so as to prevent the reading and publishing of the essay of any distinguished scientist or litterateur who may be invited by the Literary Committee to prepare an essay for the Association. The Literary Committee shall be accountable to the Board of Directors for all such invitations.

7. *Advertising.*—No person, whether a member of the Association or not, shall be allowed to advertise in any manner in the rooms of the Convention any publication, composition, device, school, or invention of any sort, whether by free distribution, by circulars, or orally.

8. *Modification or Suspension of By-Laws.*—The above provisions shall be modified or suspended only by a two-thirds vote at regular meetings.

# ...National... Association of Elocutionists.

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## Session of the Main Body.

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On Monday morning, June 28, the Association met in conference with the vocal section of the Music Teachers' National Association at the Grand Central Palace, Lexington Avenue and 43d Street. [The report of the conference will be found immediately after the report of the main body of the convention.]

The Association convened at the Y. M. C. A. Hall, 318 West 57th Street, at 3 P. M.

PRESIDENT CHAMBERLAIN: *Ladies and Gentlemen*:—This gavel was presented to the National Association of Elocutionists by the New York Teachers of Oratory Association. I suppose you want to use it here. Let us come to order.

The proceedings were commenced by a prayer by the Rev. Charles R. Treat, rector of St. Stephen's Church, New York.

The President introduced Prof. Franklin W. Hooper, director of the Brooklyn Institute of Arts and Sciences.

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## PROF. HOOPER'S ADDRESS:

I come here this afternoon with a good deal of diffidence as to my part of the program, but, nevertheless, feeling down in the bottom of my heart as though I would like, during the

few minutes that I shall speak, to look you in the face and to welcome you here.

In looking over your program, I see representative names in your organization from every section of the country, and I want to say, in the first place, to those of you who come from that cradle of liberty, from that city of culture, of love of art and of literature, that place above all others in our land, where patriotism has flourished, that we welcome you from the city of Boston. We welcome you from all the cities and towns and hamlets of New England, where first throughout a long series of years was learned the lesson of self-government or government of the people and by the people. We welcome any of you here from the city of homes, and any who come to us from any of the cities or towns of our central states, that have felt the influence of the chastity of that great people that helped to found the city of Philadelphia. We welcome those who come from Chicago and the cities and the towns of the Northwest, where there is so much hope, inspiration, ambition, and courage. We welcome those who are here from Richmond, from Nashville, from St. Louis, from New Orleans, or any of those who have come from that belt of states which belonged at one time to the so-called Confederacy,—states which are making greater progress in the art and the science of teaching than any other in the length and the breadth of our land. I say to you, then, my friends, ladies and gentlemen, from east and west, and north and south, welcome to this our cosmopolitan city, a city which has many things from which you may not learn wisdom; many from which you may not learn virtue; but at the same time, a city which is looking forward into the next century to great progress in the arts and the sciences, and we trust also in the art of government. We welcome you to visit our museums of art and science, our libraries, our public parks, and our theatres and music-halls, in order that you may here see how we, in our way, are trying to work out the problems of the education of the people in a public and generous spirit. My friends, welcoming you here as teachers, I welcome you as those who come from the elementary schools of our nation, from the public and the private schools, from the

high schools, from the colleges and the universities, from the professional schools of elocution and from those chairs of elocution in the divinity and the law schools. I take it that there are representatives of all these different branches of our educational fabric among you.

In looking over your circular, I note that you have formed this organization to promote good reading, to promote good vocal utterance, to promote correct literary expression. The purpose of this organization is very great indeed. It is a purpose that is so large, that it does not seem possible that men and women should have had the courage to unite themselves together in a body for the purpose of leavening the lump of poor reading, of poor expression, that is so characteristic of our schools and our colleges from one end of the country to the other. The problem which you have set before you is *extensively* this: You are trying to do something in your way, directly or indirectly, to improve the reading of every child in every public school and private school throughout the length and the breadth of our land. You are going to try to do something for fifteen million children,—nay more. You are going to try to set a standard of public reading which shall create a taste for literature, for the expression of literature before the public, such as has not yet been attained in any large degree in our country; for there are few good public readers, while the demand is great. Were there a thousand George Riddles, or Richardsons, or Murdochs, to-day in our country, they all would have enough to do. We need, therefore, through an organization like this, to say something and to do something to encourage the profession of public reading. As I say, *extensively* your problem is with fifteen millions of public school children; it is with sixty millions of grown men and women.

*Intensively* the problem is greater than it is *extensively*. Picture to yourself, for a moment, what you have to face in any classroom in the public schools of this city; the problem of teaching reading in a classroom of fifty children, in New York or in Chicago or in St. Louis, that you have five or six different nationalities before you; that you have children coming from homes that contain very different educational conditions; that

you have children of very greatly differing receptivity; that there is a difference in their capacity to hear correctly—the ear is not yet trained to the nicety of the hearing of the expression of language. You have to do with children whose vocal organs are defective. You have to do with children whose physical constitutions are not up to the standard whereby they can actually utter the English language distinctly and with force.

It so happened that a few weeks ago my attention was drawn to this latter fact, in connection with one of the classes of a school in this city, viz., that only eighteen percentage of the girls in the class had lung-capacity up to the normal, so that they could speak with sufficient force to produce the sounds that are considered to be normal. Their lungs were below or only up to the normal. You have also in this problem the teaching of the individual pupils after they have passed through the elementary school. There is the problem of teaching the boy and of teaching the girl in the different high schools and academies of this country. Some of us know one teacher of elocution in a school not very far away from here who has 2,200 young ladies under her charge, and who is expected to teach elocution to them all. That is perhaps an extreme case; but how many high schools throughout the length and the breadth of the land have only one teacher of elocution to 500 or 600 pupils?

In regard to teaching elocution in schools, let me say very frankly that there are those, high in educational affairs, whom we respect because of their position, because of their learning, who ridicule this profession of reading, who ridicule the profession of the elocutionist. They claim that the elocutionist is someone who deals simply with the manner of the presentation of thought; someone who has to do with surface affairs, and who does not deal with the matter of thought; who has nothing to do with the creation of thought or even of feeling or of impulse or of emotion.

A friend of mine, an editor of one of the largest magazines in the country, a man whose literary reputation has no superior, a man who speaks frequently on the public platform, says: "Of all the horned cattle that I would avoid, an elocutionist is the first and the last." Another man who has had a

great deal of experience in educational affairs says: "Of all the different professions that the public are inflicted with, there is none more foolish than the profession of elocution," and he adds, with a smile: "It seems as if those who naturally belong there had drifted into the profession." Now, I am speaking of men who represent chairs of literature, chairs of philosophy, presidents of colleges, men who stand high in the educational world, specialists in many branches of the arts and the sciences; and I say I hear from them continual ridicule of the profession of the elocutionist, first as a teacher in a school, and second as a public performer on the platform. I must say that for some years I shared that depreciation, but if I shared it now, I should not be here to speak. I wish to speak very frankly with regard to this whole matter of elocution or the teaching of reading, or else I would not bring these opinions before you as I do.

The professional public reader is criticized more or less justly, for the reason that readers are imitative rather than creative. They are simply mimics, rather than producers and teachers. I would say that the crying fault to-day with the public reader is that he endeavors to entertain and not to instruct. When every reader, I say *every* reader, sets as his standard that he will instruct the mind of man, that he will inspire the souls of men and of women, and lift them up to a higher and nobler life, a broader conception of living, then he has found his mission. The stage has been dragged down by these driveling readers who simply entertain and who destroy the taste for good literature. I find it difficult to get good audiences in the city where I live to hear a classic work, because the readers want to present a program that will make people laugh; and so money and time are spent to no purpose.

Now, I am willing to confess that the profession of the elocutionist and the public reader deserves a great deal of the criticism that has been heaped upon it. There are, as I have said before, very few good public readers in this country to-day. I would like to see them rise up by the hundred. At present, in this great country you can count them on the fingers of your two hands. One difficulty with the profes-

sion is this: People resort to reading, as in former times ministers or lawyers or doctors, who could not get a living by their natural profession, took up teaching, thinking that it did not require brains to teach. There are altogether too many women who read in public, who seem to have drifted into reading because they have failed everywhere else.

Now, what are the requisites of a good public reader? I would say, first and foremost, an excellent physique, including a good voice. That would be granted even for a popular entertainer. Second: A broad, thorough, extended, liberal education in language, including not less than two foreign languages, of which one should be Latin; a thorough study of the history of literature; not only the history of English literature and American literature, but of general literature, of comparative literature, from Homer down to the present time; a knowledge of history, that will enable anyone in reading Dante, e. g., to interpret Dante in the spirit of the age in which Dante wrote; a knowledge of art in the broadest sense, in the sense that it teaches you to see the beautiful wherever it is, and to help you to produce the beautiful wherever you have the opportunity to do so. I mean the study of the history of art from the time of the early Egyptians to our modern American, English, and French schools, so that you can read the character of the people, the religion of the people through their art and monuments. One of the best readers that we have in this country, a name which you all honor—Mr. George Riddle,—says: "I get my best encouragement for my reading in going to hear the best music. I do not go to the theatre; I go to hear the best orchestra, the best chamber music, the most classic music that there is, and from that I get an inspiration that helps me."

In the third place you need a good education in the natural sciences, so that when you read about the flowers and the brooks and the trees and the stars and the clouds, you read into those poems, to those works of literature, the knowledge which the astronomer and the botanist, the geologist and the chemist and the physicist, themselves possess. You can not read poetry unless you know the things of poetry as the poet

knows them. You can not express the sentiment of a poem of nature unless you know nature as the poet himself knew nature when he wrote the poem.

I can not dwell too long upon this question of the broad and thorough education that is necessary to equip a man or a woman to be a good elocutionist, a good public reader. This education implies not only the knowledge which I have thus far described, but that intellectual power which comes from long years of discipline in the schools and colleges.

The one thing that troubles me most in my position in connection with an educational institution, is that so many young women want to lecture and want to read, who have not had a thorough training of the mind. That is the trouble with the teaching in our public schools, to a large extent. There has not been the training in English grammar, in Latin grammar or in algebra and geometry, which concentrates the attention and makes the mind of the possessor something which can analyze a subject and then present it in such a way that it may be understood as a whole. Mental power should be cultivated, and is cultivated in getting a liberal education, if it is properly conducted in our colleges and universities.

As a fourth requisite, a reader should possess a great, broad, generous nature that is capable of understanding human nature in its deepest and most profound instincts and aspirations; and, lastly, he must have special gifts and special professional training for his particular calling. This last requirement means that we need and should have as our help, as in the countries across the water, more and better professional training schools for elocutionists, as we have the best of schools to train physicians, to train lawyers and to train ministers.

To come down a little closer to the hard pan, if you please, of the question which ought to face every man and woman who cares about the education of youth and of our people throughout the length and the breadth of the land. What are the qualifications of a teacher of reading in this country? First, in the elementary schools—I mean the primary and the grammar schools—we need, for teachers of reading, those who themselves have had a thorough primary and grammar



school education in a well-organized system, wherein physical culture and elocution and reading—good reading—has been a part. In addition, every teacher, before she should be admitted to teach reading in any school, in any way, or under any circumstances, should have at least a high-school or an academy education, wherein she should have had presented to her the history of literature in its outline; where she should have had training in at least two languages besides her own. In the third place, every teacher of reading in the schools should have had at least two years of professional training in a normal or teacher's college, wherein an important part of the instruction should be in the teaching of reading. Fourth: that they should have taken special pains all through their course, to train themselves physically to get the benefit of that which we now call "voice-culture," and in addition they should have taken every opportunity that a pupil has to practice in reading aloud by themselves, and in their homes. It would be better were every teacher in our public schools compelled to take three years of professional training—one-third of the time being given to the study of literature and its interpretation.

Now I come to the requirements of teachers of elocution in our high schools and academies. I dare say that there are many in this room who are teachers of elocution in high schools or academies; and they will agree with me that no one is qualified to stand before a class of young women between the ages of sixteen and twenty, or of young men of the same age, or is capable of meeting the young men or young women in those classes and of doing effective work with them, who has not had herself a training that has gone far beyond what she is herself giving. She should be in every instance, and without exception, a graduate of a college or a university. The time has already come when, in almost all the cities and towns of our land, when the teachers in the high schools must be college graduates. An exception has been made, however, an unfortunate exception, which places the profession of elocution at a disadvantage. Elocutionists are employed who have not had a liberal education, and this has been one of the banes of the profession. As a member of a board of education, as one in-

terested in schools, I should insist that every teacher of elocution should be at least as broadly trained as the teacher of mathematics or of natural sciences or any other study in the school.

We come next to the colleges and the universities. In Harvard University, when I was a student, there was only one teacher of elocution for 2,200 students. The teacher of elocution gave most of his time to the divinity students. I am glad he did; I think they needed him. I was one of those young men who believed in getting at facts, in discovering new ideas and springs of action. I was interested in investigation in certain of the sciences, and I put behind me any such thing as elocution. Ninety-nine out of a hundred college men to-day do the same thing. Now, the time should come when men and women such as you are should so influence our higher institutions of learning that there will be a due proportion of teachers of the art of expression.

Recently, in Harvard University, has been established a debating-society, and other institutions have established similar societies. There boys can get a little experience in extempore speaking in public. But, for the most part, the college graduate, man or woman, comes out without having had any training whatsoever in the art of expression. Yet these young men are to be the future lawyers, the future clergymen, the future men of affairs, the future, shall I say, statesmen, politicians, pleaders before the public. And the young women are to come out, some of them to speak in public, more of them to speak in public in the future than in the past; yet they come, in most cases, without having paid any attention whatever to the art of expression.

Now, what is required in our country to-day to meet the very great want that I have pointed out? In the first place, teachers that are better trained for their work in reading, in every elementary school. They will be supplied by improving the teaching in our higher and normal courses, and in lengthening the courses therein. We need also teachers that are better prepared for the work of instruction, individual instruction in high schools. Moreover, the inspiration for this work in the schools will come, in part from the examples set by good readers

in public. A body of teachers, 3,000, for example, in the city of Brooklyn, and 4,500 in the city of New York, 7,500 teachers in this community here, should have an opportunity to hear good examples of public reading, that they may know what it is that they should do in their schools. In Brooklyn, we have in the course of a year not more than forty or fifty public readings, given for 1,250,000 people. It ought to be possible for any citizen in Brooklyn, or in New York, or in any city, to hear good public reading frequently,—at least as often as every other week throughout the season. People go to the theatre, but they do not go to hear good readers, because we have not readers for them to hear.

This leads me to call attention to the relation of the reading platform to the theatre. It is customary for us to say that the theatre is declining, that the classic in literature is not presented to-day as it was twenty-five or fifty years ago. Those who go to the theatre more than I do can say whether that is true or not, but from the bill-boards that I read, and newspaper accounts, it does not seem to me that I should want to go very often. But I do want to hear the classic drama presented in a classic manner by a master, such a master as was Edwin Booth. We need hundreds of Edwin Booths to present to us the masterpieces of literature. We need hundreds of readers who will interpret the literature of the ages past,—the Greek and the Latin, the Italian, the early German, the English and the modern. I have sat at the feet of Guyot, the naturalist; of Gray, the botanist; of Cooke, the chemist; of Bowen, the philosopher. I have also sat at the feet of Edwin Booth; and I must confess that the literature that was revealed to me through him has been a source of as great inspiration as the teaching of any master before whom it has been my privilege to study. My experience is yours. Therefore, I would say that the art of the interpretation of literature has scarcely yet begun. The profession of the elocutionist is just beginning to dawn; and the time will come when in every city and hamlet in our land, we shall have the classic in literature interpreted to us as we can not interpret it unaided by ourselves.

Now, one word as to the dignity of the work of the profession of teaching reading. When I first began teaching in my first high school, I was particularly interested in teaching geology, chemistry, botany, Latin, and geometry; but before I had been teaching very long, there were problems which came before me more important than I had anticipated. I had fundamental problems to solve, not the question of taking the square root of a number, or the declension of a noun. When I came to get near to the boys and the girls, I found that I could reach them best by presenting to them good books to read, and by meeting them face to face, and talking over the books with them. When it came to the time of graduation, my pleasantest experience with the boys and the girls was in training them to express the best thoughts that they had in a manner suitable to the commencement platform. I think I helped them more in training them to speak what they felt and what they believed, than I had in the chemical laboratory; than I had in the field, botanizing with them; than I had in the classroom teaching them Virgil. I would not to-day exchange my experiences in coming in contact with the boys and the girls under me, in the matter of the expression of their own thoughts, for any of the experiences I had otherwise as a teacher. I say to you, therefore, as teachers of elocution, you have a rare advantage, in that you can meet your pupils more closely possibly than any other teachers in the schools.

With regard to that more sacred part of the profession of teaching that comes to one who is a teacher of elocution to boys and to girls only a word. When a student, I fortunately had a most remarkable man as a teacher of rhetoric and English literature—a genius in his way, now a well-known author. I learned, with his assistance, line by line, to interpret my “King Lear” and “The Merchant of Venice,” I was brought face to face in the companionship with that man week after week with the noblest impulses and highest aspirations to be found in literature. I esteem, therefore, the work of the teacher of elocution, and I believe that there is no higher, no more inviting mission open to the teacher to-day.

I have come here this afternoon to open these proceedings,

as a member of one of our local boards of education, interested in education, and also connected with some of our private educational institutions, to welcome you as teachers and elocutionists to this city. It is because I have felt, as I have expressed myself, that I have undertaken to speak to you to-day. I bid you welcome to our Metropolis. I wish you every joy and pleasure and profit while you are here, and I thank you for your attention.

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#### PRESIDENT CHAMBERLAIN'S ADDRESS.

*Ladies and Gentlemen :* I feel very sure that I may say to our friend who has so cordially welcomed us that we thank him very much, and that we very deeply appreciate the words he has spoken to us.

We are glad to be welcomed to the city of the Association's birth. Since we met here five years ago we have been in several other places. We met once in the interior metropolis. Though, I hope, we did not all get wind-filled, yet perhaps we realized some little benefit from the view of the prairie, and the enlivening breeze. Then when we met in the city of brotherly love we took large quantities of it, with the heat. When we met at the centre, which Professor Hooper has so beautifully characterized as the "cradle of liberty," and which also we call the city of beans and brains, I think we took on board both there. At a pleasant interior city by the lakes, last summer, we had a delightful time, although our attendance was somewhat more local than it should have been. It was felt then that we should go South this year, and hold our meeting in that Athens which is now celebrating her enterprise in her exposition; but the counsels of the Association prevailed, and we are very glad to be back at our mother city. It is some satisfaction to one who comes from the city of great piles—not only great piles of brick and stone, but those other piles upon which we build those mountains. It is some satisfaction to a resident of a city built upon pins stuck in the mud, to feel underneath his feet this great solid rock bottom, not more substantial than are the philosophical and pedagogical principles

that you, sir, have placed underneath us to build upon in this convention.

We have in these six years not only made and strengthened ties of friendship personal and professional; we have, I am sure, all of us, gained wider views of our work; we have gained something of instruction and of stimulus through practical suggestion. If we all agreed perfectly, we should not get so much help. We have scarcely begun, however, to realize the great work which is before us as an association.

Speaking as your representative, put here for that purpose, I should scarcely have dared to exalt the province and the prerogative of our profession as it has been done in the address to which you have just listened. I profoundly believe that that is a true view; and is it not a satisfaction that it has been brought to us at the opening of our meeting by one who stands not with us, but who in a broader sense is with us? •

I am sure that before we settle down to the work of the week we shall all wish to return our most sincere thanks to those committees who have labored so faithfully in the preparation of our program, which we shall find a thorough and substantial one. We shall see that we owe much to the sub-committees on the section-work. We are this year allying ourselves with other scientific bodies (and we may call ourselves such) in the prosecution of detailed and subdivided work through these sections.

I believe that the committee which has provided this work for us will not only be glad to receive our expression of appreciation of their services, but they will realize, when the work has closed, that our appreciation is sincere, if we have availed ourselves of these opportunities which they are thus giving us. I desire just here to bespeak careful and thorough attention to these meetings of the sections.

It is true that some of us would be glad to be in each of the three sections. This will for most of us be impossible, though each one can elect two. Let us see that when Friday comes, and the results and conclusions from the section discussions are brought before us, we have each one of us an actual and enjoyable, because a thoroughly prepared, appreciation of this work.

I wish to say one word just here in regard to the business of our Association. Our machinery is not, indeed, perfect; that were asking too much. The much larger association of workers in the twin art of music are this year, which I believe is their 19th, just discussing a possible reorganization. It would not be strange if we should still need changes. The prescribed method of inaugurating or introducing changes is open to us all, by the previous announcement of amendment to the constitution. All discussion, formal or informal, leading to such changes when in order, will surely be welcome here. I hope especially that our business for Thursday in the election of our officers will be thoroughly prepared; and to that end in this day's session we are to elect a nominating committee. Now, we are in New York, and I come from Chicago, but I am not advocating any slate-making. We are to do all this business in an open and democratic and brotherly way, but I hope that this and all other routine business that may come before us, may be so thoroughly prepared by committees and so expeditiously effected, that we shall not waste much time on the mere business, nor upon parliamentary discussions.

You will allow me to say just here in connection with the election for Thursday, that your present executive will in no case, and in no sense, be a candidate for reelection. Expressing very cordial and sincere thanks for the confidence implied in one reelection, he would now state unequivocally and finally that he is not a candidate for a third term; and moreover that he believes that so long as we have such good presidential material in our midst, the principle of rotation is more wholesome. Two years would seem to me to be the natural limit to the president's office. This gives us the privilege of retiring any man who may be found undesirable. It gives to the man the privilege of retiring without feeling that he is excluded. The chair would suggest that two years, without any formal vote to that effect, should be considered the limit.

With so much or so little of formal acceptance of the duties of the gavel, and of suggestion as to our business, I have thought to avail myself of the privilege of saying a few words concerning a topic which may, indeed, be too comprehensive,

but which can not be too suggestive, and a topic which certainly pertains to the work of each one of us, whatever his specialty may be

I shall ask you to consider with me for a few minutes what I term "The Expressional Life." The term may at first startle us. We shall find, however, several analogies to it with respect to professional life, as distinguished from the commercial or mere routine features that may pertain to the prosecution of a man's business. A man who in practicing law makes his profession his life, is very different from one engaged in the mere routine of an office. A man in the practice of medicine may make it a vital experience in a different sense from that realized by the doctor who tells you that he did \$2,500 in the office, and \$1,500 of business at the sick bed.

Phillip Gilbert Hamerton has written a most suggestive and stimulating work called "The Intellectual Life," in which he discusses the general conditions for the prosecution of intellectual work, whatever it may be, separate from business or even professional applications or incidents of that work. So I think that we, as elocutionists, might think of the professional life which we live as something broader, deeper, higher, nobler, truer, than the mere prosecution of our business, even as teachers.

Professor Hooper has very strongly and very nobly indicated the great province of expression in its educational phases. Happily he has made it possible for me to be briefer in this division of my address than I had planned to be. It suffices merely to say that the educational value of expression appears readily and convincing upon two or three suggestions, which to you I may merely name. All that we can gain of culture while here in the body, substantially all, we get through the communication of thought. I do profoundly believe that the intellectual life comes to us from something without self. "What hast thou that thou hast not received?"

Communication with other minds is, then, the first great channel of culture. How pathetic, and yet how marvellously instructive is the case of Helen Keller, who, denied access to other minds by the closing of all the natural channels, yet



blossoms out into that beautiful life which she is living. Through an artificial form she receives that which should come to her through the other avenues. Does it not illustrate the great truth which, because it is so great and ever present to us, we so easily forget?

Communication with other minds is the only means of mental development, speaking in the broadest educational way. Now, what is it by which we communicate? Words. Easy to ridicule, easy to quote, with facile sarcasm, the words of Hamlet when feigning madness, "words, words, words!" It is still, and evermore, true that without words, words, words, there is no feeling of mind and soul. But what is language? First of all spoken utterance: It is the communication through voice and ear; and no other form of language, elevated though it may be through the traditions of man to the highest place in our educational system, can ever be what spoken language can be. It therefore needs no argument to you and me; and how thankful I am that to the educator who stood before us a few minutes ago, it needs no argument. How much more profoundly grateful we should all be, if it should be past the necessity for argument to the great body of educators throughout our land, that the spoken word, throbbing with life's experiences, bringing the living thought through the magnetism and power of the voice, should be given the *first place* in our educational systems.

I believe it was no professional affectation which led a friend of ours, a member of this Association, to make the following answer to a gentleman who had written him (the professor) to nominate a teacher of oratory for a college. The president in writing the letter had said: "Now, the man that comes here to teach oratory must know something else besides oratory." Our friend replied, "There is nothing else."

You know, my friends, how to appreciate that. He did not mean that there is nothing but spouting; he did not mean there is nothing but elocution, rhetoric and oratory. He meant that all that can possibly go into an orator is to be utilized and focalized in the powers of expression. The orator needs all possible powers converging upon the lines of instruction, of in-

spiration, of illustration, of illumination. This is realized by some of our strong and earnest men.

One of the foremost of our younger platform orators and preachers recently said to me: "Delivery is nine-tenths of the man when he comes to speak." I said to him: "Why, Doctor, I should not have dared to make that claim for it." He said: "You need not hesitate, it is nine-tenths of the man when he comes to speak. At college I did not think so, but I wish I could get the training now."

He understood it just as you and I understand, who are trying to solve this great problem of expression; and he accepted my thought when I said to him that expression is not a funnel through which one pours all one has. It is rather a stimulation of everything that is noblest and best in the man.

What we represent in this Association is destined to be the most practical and the most noble of all studies in applied psychology. No! that is too technical; that falls short. It becomes *life*. I make the claim for the expressional life in this educational view, because we want to make it a matter of living, and not simply a practical profession.

It is true that when one practices another art, where he goes to his laboratory, to his canvas, to his chisel, he may possibly, by the expenditure of many hours of practice of his art through the specific means prepared for it, accustom the eye and mind and hand to their functions, and to him, to the representative of almost any other art, the preliminary practice and the study, may be confined to certain hours, outside of which possibly he may forget it.

You and I, if we are true to our work, must live our art continually. We can not and we must not, I venture to say, be free from study at any time. The street is our study, the place of public concourse is our study. Every sermon, every address, every play, every concert may give us material and method. There is nothing which can not add to our store, and stimulate our powers.

Some of you did not hear the cute, naive way in which Madame Cappiani this morning quoted what was said to her by another artist. She said in answer to the question of the

Madame, "How do you get your part so easily?" "I don't want a pianoforte. I take my role, look at it in the evening when I retire, and put some phrases into my mind, and when I go to sleep I put it under my pillow, and it goes through my pillow into my head."

That is a little touch of professional life. We are working perhaps at a principle we have been trying to set before our classes, and one thing has puzzled our brains by the hour. We have reached the end of what we have to say, and we leave the table or desk, with the problem still unsolved. Now, if the sense of professional life is in us, we have not left our work as some other worker might leave it at that point. The work goes with us, and the solution of what we are studying may come in the first expressive action we see, or in that which may be represented in a dozen or a hundred different ways by the life of the people about us. That is why I call ours especially the life-art, and that which of all arts and departments of education most needs the sense of life. It most needs the constant living. I believe there are some men and women who can close the door upon the studio, as the merchant or banker can close the door upon his office, but I believe they are not the people whose art lives in them.

But, aside from this educational standpoint, we may consider what is more specifically our domain perhaps, the cultivation of the æsthetic faculty.

Consider the three-thirds of a man. Whatever your method or school of psychology may be, we shall all agree that there are three general forms of activity of the one man. He is "intellective" in some of his processes, the same man, an undivided unity, and is emotional and sensational in others. He acts volitionally in still other things, and so we may differentiate the activities of the one man. But is it not true that our educational system has devoted itself largely to the one-third, the intellect, with the idea that knowledge is power?

I believe, my friends, that you and I are prepared to stand up and say, "Knowledge is not power! Life is not power!" Life the harmonious, well-rounded development, the versatization, the vitalizing of all the functions of the man, that is

power. And for that expression stands, does it not? Not the one-third given to the intellect.

Matthew Arnold said: "Conduct is two-thirds of life." Far be it from me, as an ethical teacher, to give any lower place to it than Matthew Arnold or any other could give, but it is not true that outward conduct is two-thirds of life. If we could give one-third to knowledge, and two-thirds to conduct, there still would not be three-thirds of the man.

I am reminded of two pictures I once saw placed before an audience. Upon one side was a figure meant for a man. There was a small skull, receding; there were small dull eyes, an animal mouth, evidently meant for physical performances, and then began the development of the creature. Here was brawn, and throughout the frame was that tremendous bovine development of muscularity. On the other side was a creature with a bulging brain, protruding forward and sidewise, with a pair of keen and sensitive eyes, with thin lips which you could almost see shrinking. There was a little pipe-stem neck, and a shrunken, hollow chest, and the whole seemed to represent a balloon. The man was inflated and ready to go up, but was held down to the earth by a slender string of physicality. The supposition was that you were to choose between these two pictures.

You and I are not to choose between these two. We have not to make any choice between such extremes. We represent, I suppose, that middle third of life that stands for heart-power, that which gives the balancing of all these; that which gives us not merely physical development, but a physique spiritualized, intellectualized; a physique which shall always be the ready servant of a well-trained mind.

I once heard Henry Ward Beecher say with his magnificent eloquence: "Let no man call himself a whole man until he can say to the flesh man, 'Lie there!'" We must say to the flesh man, Come along with me; you the servant, I the master. Or, as Browning so beautifully expressed it:

"Let us not always say,  
Spite of this flesh to-day,  
I strove, made head, gained ground upon the whole!"

As the bird wings and sings,  
Let us cry, 'All good things  
Are ours, nor soul helps flesh more, now, than flesh helps soul.' "

That is what you and I stand for in the expressional life; the uplifting, the glorifying, the spiritualizing, of a sound, thoroughly cultured physique. On the other hand, we stand also for the mellowing of the intellect, for the cultivation of all the sensibilities and all the richer emotions, for all that gives heart-power to the brain of man. I believe that to be the province of the æsthetic in man, and I believe that province is assigned to us as our specialty in a general scheme of education. I do not forget that I have made the strongest claim for the general educational and intellectual necessity, of the well-spoken word; yet as a differentiated science and art ours has chiefly to do with the domain of the æsthetic.

I used to be ashamed of the word æsthetic, and now I blush at my former blushes. What was his name who came over here and paraded his æstheticism? Well, all that sort of Wild business we disclaim. We do not stand for any petty enthusiasm, any passive emotionality. There are three positive and manly reasons which I am not ashamed to hold up before any audience, and which stand to me as a threefold justification for the æsthetic in our work.

One province of the æsthetic is recreation, amusement.

Now, I am a serious man. I do not believe that life is made for play, but in our increasingly tense and nervous age it is simply a physical and mental necessity to have good, wholesome recreation.

The second justification for the æsthetic has a real philosophic claim.

Æstheticism in its broadest sense gives us a measurement of values. I know there are those who say that is all fancy. Ethical philosophy does sometimes say: As soon as your intellect perceives a good to be achieved, it is your business to accomplish that good as far as it is in you, and it need not pass through your emotions; there is no necessary connecting link between thinking and doing.

My answer to that is this: Can you ever realize the obliga-

tion except by passing it directly or indirectly through experience? I can feel no obligation to a chandelier. You can say, "That ought to be moved." There is no "ought" about it. You say you must harden your heart and dig up that tree that has been by the door so many years, or you must cut this tender plant, and your heart in a sort of sympathetic way bleeds with it; but you know that is only metaphor in which you transfer your human experience to the imaginary experience of the plant. You can feel no obligation except as the experience of good achieved, or evil averted. It appeals to that which you have known in yourself or known in others as an emotional sense of good and evil. Therefore, I give the highest ethical value to this department of ours. It ought to be the handmaid of the highest ethical living.

I can go further than that for a justification. It is connected with that which is not coldly moral. The æstheticism for which we stand in this department, is connected with that which is spiritual. It is a great thing to live rightly with our fellow-men and to do what we ought to do toward our neighbor, but we know in our own consciousness that this is not all of the man. We know we are destined for something beyond the seen.

"The office of art," as an honored member of our own profession has recently said, "is chiefly to furnish a parallel, an analogy, a correspondence between the things seen and not seen."

Another who stands high among philosophic writers says: "The soul is peculiarly drawn to objects in which beauty is represented. The soul seems to discover itself in such objects. Beauty, so far as spoken of in objects, meets, expresses, and interprets the soul's longings."

Must we not agree, then, that the very highest function of the æsthetic in man, that function, moreover, which it is our special business to realize, may directly connect all life with the realm of the spiritual, helping us to see the unseen, and to reveal the soul to itself?

I presume we agree without further argumentation or illustration, not that "we are the people," not that ours is *the* work,

but that our work does stand at the very centre of all educational work; that without it, literature itself can never be fully known, nor life fully interpreted.

As teachers of applied æsthetics, we are not merely entertainers, but really *teachers* of ethics and of the spiritual in man, revealed through perfect forms of beauty, in which the soul shall "see itself."

Now, if this be true of the expressional life, then, my friends I beg to submit two or three simple corollaries:

The first is what has perhaps been hinted at: The man or the woman who leads this expressional life, can have no use for elocution as a mere business. Even old Marley's ghost said: "Humanity is my business," and that is ours a thousand times more.

The second corollary is: He who has such a view of the expressional life can find no room in his heart for jealousy or bigotry. Time was when to be an elocutionist was to be a small part of a man. Now we know it takes a great many men and women to make up the ideal expressionist. No one can do more than make a small contribution; each has his special work.

The third corollary is this, That though we teach through what may be popularly called "entertainment," we are still to give these high ideals of soul, experience and life. In whatever form the teaching may be, such conception of the expressional life must elevate and intensify.

Now, I close by naming what seem to me to be three requisites of a good teacher:

First: Love of the pupil. You know that I do not mean personal attachment or liking. We are obliged to love a thousand people who do not like us, nor we them. There is no good teaching without real outgoing helpfulness. That is what I mean by love of the pupil.

Second: The second mark of a good teacher is a profound and insatiate love of his subject. You can not learn it, and then have done with it. It is a thing which is always furnishing you something new. A profound love of the thing itself is necessary.

In the third place: The teacher is one who is increasingly teachable. He does not think he knows it all. He is ready to learn from everybody. I never yet rode with a street-car conductor or met a little boy on the street that could not teach me something.

The teacher who makes expression both his business and his life, will be taught by everyone and everything.

Shall we not, as we settle down to our week's work, pledge ourselves to each other, heart and hand and soul to increasing and never ending fidelity to the expressional life, the genuine and full life of the expressionist ?

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At the conclusion of his address, the President introduced Mr. Hamilton W. Mabie, of New York.

### THE IMPORTANCE OF EDUCATION IN EXPRESSION.

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HAMILTON W. MABIE.

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When a layman ventures to speak to a body of experts on their own subject, he must be either a very bold or a very self-sacrificing man. I present myself to you this afternoon in the latter role. I have not come with the hope of saying anything to you that is new to you about your own subject. The significance of my presence here lies, I think, wholly in the fact that it indicates the awakening of public interest in the side of education which you represent. I am here simply to express, very briefly, my deep and growing conviction that that side of education must be pushed to the front, and that the time has come when, simply from the educational point of view, somebody should start an agitation and lead in this reform. As I am just about to leave for other scenes and other climes, I shall not undertake to do it; but I think that this is a very good time for the layman to speak the word which the hour and time demand.

President Eliot has said that if there is any single test of ed-



ucation, it is a man's ability to use his own speech, his own tongue, with grace and ease and precision, and I think we all are agreed that if there be any one test of education, this is the test. Prof. Yole, of Harvard, in an extremely valuable book on English, has declared what I believe to be the true method of teaching English, viz., that the entire expression of a child in language should be constantly supervised. Now, I must go a step farther and say that no education can pretend to completeness, which does not pass beyond ease and skill in the writing of one's mother tongue,—to ease and skill in the vocal use of that tongue.

I believe that if there is any single test of culture—and culture is the stage in which education must end, if it is carried to its end—if there is any single test of culture, it is the human voice. You all know what the American voice is. I should be sorry to regard the American voice generally as an expression of the culture of the country. I think it would be unfair to regard it so. I happened the other day, in a car, to overhear the conversation of some ladies I knew to be well up in books and the usage of good society, and their voices were so extremely disagreeable to me that I was obliged to leave the car. I observed that another person did so and we commented upon the voices, so shrill, so penetrating, so harsh, that it was actually painful to remain within the reach of them. Now, these ladies were not uncultivated women. Their culture was simply imperfect; women whose voices misrepresented their character and their training. I think you will agree with me in saying that the American voice misrepresents the character and the training of the American people. So, I feel that it is time to say definitely that vocal training ought to be a part of all education, from the first word that the child utters to the time when the young man or the young woman graduates from the most advanced professional schools. I feel very strongly about this very matter, and I know that you all do, because your ears are trained more perfectly than mine are trained; and no one who has a sensitive ear, and who loves his country, but must feel a certain degree of shame in the way we so grossly misrepresent ourselves vocally, and anyone who wants the time to come

when the American man and woman shall stand on a level with the other cultivated men and women of the world must hope for a swift advance in this kind of training.

It seems to me, when I go into the schools, and especially into the public schools, as if nothing was quite so necessary as this. It is a most uncommon thing to hear in any public school a good natural tone; a most uncommon thing, I am afraid, to hear in any private school a good natural tone from a boy or a girl; simply from absolute neglect of any primary vocal education, either in the home or out of it.

Now, I say, it is not a matter of choice; it is a matter of obligation on the part of everyone who has children whom he is directing, to supervise constantly the vocal expression of the child from the beginning to the end of its education; and I should do this in the first place, because a good vocalization appears to me to be, all things considered, the most pervading, the most general, and the most enjoyable charm of life. I know nothing which gives me such a sensuous satisfaction as the sound of a beautiful voice. You remember it was said of Mr. Gladstone in his palmy days, that men used to wait in the lobbies of the House of Commons in order to listen to those tones, without any regard to the words, which were scarcely audible. It was said of Wendell Phillips that he gesticulated with his voice; and of a charming English-woman, that her voice, more than her manner, indicated centuries of cultivation.

Again, it seems to me supremely necessary to those who are interested in the study of literature, that the fine verse and the fine prose of the world should be interpreted as it ought to be interpreted, as it only can be interpreted, by correct vocalization. But, more than that, correct vocalization seems to me precisely analogous to the atmosphere through which things are seen, or to style in a writer.

It does not make much difference how fine a man's thoughts are; it does not make much difference how delicate and sensitive and creative a man's imagination is, if he has not a fine medium of language through which to convey and express those things. On the other hand, if a man has an ex-

quisite style, a placid style, or a free, aspiring, and glowing style, his thought may be, in a certain sense, commonplace, yet the very charm of the expression which carries it will reach and interest and inspire men.

Now, as style is to the writer, so is correct vocalization, not only to the speaker, but to everyone who uses the English language in the familiar relations of life. In other words, it is the final test of culture. If we are going to have a high standard, if we are going to require of the writer that he shall use his own language with skill and beauty; if we are going to require of every man in every art, before we put any crown on his head, that he shall show absolute mastery of his art, we can not be content with the general culture of the country until that delicate organ which most perfectly expresses and registers it shall, by its very perfection, indicate a genuine refined training and culture in the people who use the American voice.

Now, I know that is all very primary and elementary to you; yet I feel very strongly about it, and while you have been talking about it and thinking about it, many of you for years, you are perfectly aware that the general public as yet knows almost nothing about it, and does not appreciate it; and I, as a layman, promise you that, as far as I have voice or pen, I shall stand up and speak and write for the side of education which you represent.

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At the conclusion of Mr. Mabie's address the following communication was read:

NEW YORK, June 24, '97.

WILLIAM B. CHAMBERLAIN, ESQ.,

President National Association of Elocutionists.

MY DEAR SIR:—I have the honor to announce that the Commissioner of Education of the United States Government has accepted my report on the Status of Elocution in this country, compiled during the past ten years, and will publish the full statistics and all data contained therein in his next annual report.

Believing that the announcement of this will be of interest to the members of the convention, I respectfully ask that this letter be read to the convention.

Faithfully yours,

FRANKLIN H. SARGENT.

MONDAY EVENING, 8 O'CLOCK.

President Chamberlain in the chair.

Recital by Mrs. H. A. Wales, Chicago, Ill. "Silence,  
Mary E. Wilkins.

Mr. F. T. Southwick in the chair.

Reading by Mrs. Sarah Cowell Le Moyne, New York. "In  
a Balcony," Robert Browning.

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TUESDAY MORNING, 10 O'CLOCK.

President Chamberlain in the chair.

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## IMPORTANCE OF STUDYING THE HISTORY OF ELOCUTION AND VOCAL TRAINING.

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S. S. CURRY.

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[The title of Dr. Curry's paper as given by him to the committee was "Some Lessons to Elocution from the Historical Method." He prefers that it should appear under the above heading.]

Whoever wishes to make safe progress in any department of science or art must "hold the past firmly by the hand."

Everything has a history. Many ages of development made the bird's-nest possible. So far, however, as we can see no oriole or bluebird improves its home consciously on account of the successes and failures of its parents or neighbors; but man can consciously appropriate the attainments of his race and use the successes and even the failures of men of all ages as stepping-stones to progress. The power to know history and to use its materials consciously is one of man's highest characteristics.

History is "the development of the collective spirit." The life of the race has a unity similar to that of the individual. Man can consciously use the materials of his fellow-men gathered to-day or ages ago. Nay, he who does not do so is weak. He who refuses to adjust his work to the cooperation and fellowship of his race ceases, in one sense, to be a man;

at any rate, he cuts himself off from the greatest means of growth and support that can be found in the world. The man who first propounded the question, "Am I my brother's keeper?" was a failure, and worse; and so has it ever been with all who have held the same doctrine of isolation. The greater the man the greater his ability to understand and appropriate the knowledge and the experience, the thought and the life of other ages and races.

Darwin, before he dared to state his hypothesis, became acquainted with all that was known in the realm of biology. His hypothesis was but a guess, an imaginative leap into the dark, but it sprang from the knowledge of all that the race had gathered to explain the processes of development. His life-work was devoted not only to the gathering of new facts but also to the examination of known facts in the light of his theories.

The historical method must be used in all departments of knowledge. No department of knowledge has ever been recognized as a science until its historical unfoldment has been traced, and its relations to other subjects and their history have been explained and established.

Notwithstanding, however, the common acceptance of these principles there has long seemed to be a tendency among elocutionary students to ignore the history of their art. Many a teacher has seemed to desire the unconscious condition of the bird and to build his nest on some high limb as he thinks out of his own ideas without joining what little he can do to all that has been done before him. Many boast that they have not studied with anyone and seem to glory in the fact that they do not know the methods which have been arranged by others.

It may seem strange, but men struggled with the problem of elocution and delivery long before our time. Oratory is as old as history. In Homer, "god-like speaking" was the highest characteristic of the hero. Speaking seems to be referred to by Homer as the greatest problem of education. The experiences and failures, the long and laborious training of Demosthenes, are referred to by historians and by himself in his orations as something to his honor and not to his disgrace.

Cicero recorded the criticisms made upon him by the great teacher of oratory at Rhodes. How different from the modern speaker who often desires that no one shall ever know that he has taken a lesson in elocution! The delivery of the average speaker, as a rule, is such that he should have no anxiety on that score. His audience will never suspect that he has received assistance from a teacher able to read his needs and to apply such training as would develop his true personality and realize his possibilities.

Nero kept his *phonascus*, or vocal teacher, ever by his side when he gave his commands, to show him how to use his throat and to send forth tones. The Emperor Augustus rehearsed all his speeches to Livia, and the records of these men of later times are made in a way to show that such acts were customary and that the teacher of voice in ancient days was held in honor.

The problem of delivery has received attention from some of the greatest minds. The teachers of the Greek age were all primarily teachers of vocal expression, and written expression was always secondary to spoken. The struggle to found and endow a school of oratory is as old as Protagoras. He who desires to avoid the failures of the past, to feel confident in his grasp of the truth, will not ignore the experience of other men and other ages.

And yet we have no such history. We have hardly any attempt at a historical outline of the methods employed or the services rendered, or of the discoveries made or of the triumphs achieved. Mr. Murdoch has a few points in his "*Plea for Spoken Language*," on the subject of history, but this work is simply a plea for Rush, as he frankly confesses, and has many mistakes. The book by Hill, for example, he says was published in 1779. It was published nearly forty years earlier. He calls the author Aaron Hill; the British Museum says J. M. Hill. He exaggerated, also, the importance of Walker, simply because Walker's system was the beginning of the mechanical view or school which Rush's work followed. Mr. Murdoch called Walker the father of English elocution. He was only the father of mechanical elocution. Mr. Murdoch,

however, was perfectly right in conceiving the importance of history and in feeling the necessity of appealing to it to prove his views. Though we may disagree entirely with his conclusions and often with his dates and alleged facts, yet he deserves honor for his example.

No one who has struggled with the problem will fail to realize how difficult it is to write such a history. Vocal expression is the most subjective of arts. The first art we learn is speaking. So few facts have been recorded, so few investigations into the real nature of speaking have been made, so personal have been the methods of developing oratoric delivery or dramatic expression, that we have seemingly small basis for such a history. Every teacher of elocution who has ever amounted to anything has studied with other men; has received his traditions face to face with those who preceded him. Professor Monroe was taking lessons from others the last year of his life. The true teacher never refuses to be taught by others, never adopts some little system founded upon some temporary expedient that may have proved helpful to some individual; or bases his methods on his own natural endowment, his success in some contest. The earnest teacher seeks in all ways to form a true conception of his art. He does more than listen to people lecture, visit classes or see someone teach for an hour. Even the reading of books is only an adjunct; for delivery is a personal art, that has been perpetuated only by personal contact, personal instruction, and the personal mastery of exercises. Vocal expression requires example, requires the awakening of the spontaneous, even the unconscious impulses of the mind and must be studied face to face. There must be assimilation of the whole man, or all becomes mechanical and superficial.

But granting all this, every teacher and student needs to have the whole field illuminated; and the only light which will serve as a safe guide must come from the study of elocutionary history. In fact, the study of history is the most effective means of leading the teacher and the student to realize the very fact that delivery and all vocal art is personal and must be improved by a present mirroring of a soul to itself by another soul.

For the last eighteen years I have devoted some study to the history of vocal training and vocal expression, and the methods which have been adopted in different periods of the world's history. I have consulted foremost professors of Greek for assistance and light upon those early methods which produced the greatest results that have ever been known. I have gathered and had translated some references and extracts from different Greek and Latin authors, which had not previously been rendered into English. Hence, when your committee invited me to speak, I suggested, in an unguarded moment, "Greek Ideas of Elocution or the First Period of Elocutionary History," as a topic upon which I should like to address you. When, however, I came to wrestle with the material, I found it impossible to present the facts which I had gathered and their adequate interpretation in the period of time to which each speaker at this conference must necessarily be limited.

I desire, therefore, to present to you certain advantages which may be gained from the study of the history of vocal and elocutionary methods, and I do this especially with the hope that I may inspire others to come forward and volunteer to aid in making investigations. For, while a history of elocution is needed, the publication of such a volume will not be sought by publishers. Such work has usually fallen to some society. The Chaucer Society, the Shakespeare Society, the Shelley Society, the Philological and other societies have published invaluable books which could not have been printed except by the support of such associations. Those who attend this conference are supposed to have mastered and to be following some one method, for all are supposed to be practical teachers. No teacher can come here and give a lesson. The true teacher must always see that his point is understood. He must make a definite diagnosis and see that the remedy is adopted and applied. He must report and call for individual practice under his eye. Hence, in such a gathering all can best unite in studying those broader and higher facts in regard to our work, such as its history or its general needs.

Allow me, therefore, to present to you certain advantages which may be gained by the application of historic methods to



various departments of vocal training, and vocal expression.

1. Such a historical study, were the materials accessible, would prevent mistakes. Ignorant people must live over again all the old exploded heresies in theology, in finance, in educational theories, simply because they do not look into history and find the light of experience which shows the natural result which follows certain conditions and causes.

2. The historic method enables us to appreciate what is really new in the theories of the present time. If we know the past we can realize the advances that are being made, we can distinguish the true discovery of principles, from what is mere ingenuity or oddity or the result of mere vagaries, and what is really far behind the methods of other days. It is only by a broad and careful study of history that men are able to see what is really new in any department of science or art. If we kept thoroughly posted in the history of our work, we should know that the revolving mirrors, which were invented or discovered by Helmholtz had been tested in relation to the voice over twenty years ago and found to be of no special advantage in vocal training, because the qualities of the voice appeal to the ear, and are too subtle to be presented except in the most general way to the eye. My own voice was tested with them twenty years ago by Prof. Alex. Graham Bell. The new point of photographing the waves of light adds nothing that makes it any more practical in vocal training. The historical method is the greatest test of truth. A slavish following of history, an isolation of history from intuition and nature may, at times, tend to make men conservative, but the real reformer is one who feels all history at his back, who knows what has been done before, and in the light of the past can distinguish what is a step forward.

3. One who is familiar with the struggles of the past will be able to feel the needs of his own time, and having come to understand and to feel the current of history, and having seen the mistakes of the past and realized the struggles of other days to advance his work, he will be able to grapple with the problem of his own age more effectively; he will be less subservient to any particular system, less liable to ride a hobby. He will

be able to look at his work from many points of view, he will be able to realize its need in general and to meet each individual case more adequately. Besides, he will be able to realize the true hindrances to his work; he will understand why it is not making greater advances, why it is not better appreciated. He can feel the remote causes of the difficulties which he has to face now, and above all he will be able to feel wherein the greatest dangers lie.

4. The study of history gives hope. When discouraged, and feeling at times the lack of cooperation, or when the teacher feels the great difficulty of meeting adequately the needs of some earnest student, what can give him more encouragement than a realization of what Demosthenes conquered? What reveals to us better the possibilities of such training than the account of the first failure of Sarah Siddons and her final triumphs when she passed into English history as the typical muse of tragedy?

5. The historical method prevents egotism. The man who holds some little idea and, thinking that he has something that no one else in the world has ever known, imparts it to students as if it were the greatest secret in the universe, when he finds out that what he is trying to teach is more than three thousand years old and has been applied by thousands of teachers, such a light breaks into his narrow and egotistic soul that he is really able to see beyond his little sphere. The light of historic research leads a man to measure himself as a part of a great army of workers and as a true member of his race. He receives courage and is more apt to acquire that modesty which characterizes all noble students and investigators.

6. A study of the history of his art broadens the mind of a teacher or a student and enables him to realize its relation to other departments of knowledge and other forms of instruction. He realizes better the true nature of his own art, its limitations, its possibilities, its function and its true power. He will be able to look upon his work from more than one point of view. He will be able to see that his work has had a part in the great problem of education. He will realize that elocution is concerned with the revelation of the soul. He will feel that as

breathing consists in taking in and giving out breath, so education consists in the taking of ideas and giving them to others; and unless the balance of these two is preserved, there will be something abnormal in the development of every human being. He will see the true educational value of his work and he will see its failure when separated from educational principles. He will see his own work as an art and its relation to all other arts. He will awaken to the character of the natural languages and of the relation they bear to the imagination and the artistic culture of the soul. He will be inspired, also, to cooperate with teachers and educators and artists in other departments of life and enter into a true sympathy with the great struggle of human development.

7. There would be an appreciation of the changes that have taken place in the style of speaking and of acting and of public reading, the causes of these, and the lessons entailed regarding the new methods for their development.

8. A history of elocution would show its true place in education. The ignorance, the perversions due to a total lack of culture, have had a most deleterious effect upon the estimation which educated men have in regard to our work. Would not a true history of elocution serve to show educators the true educational value of vocal training and vocal expression?

9. Such a history would aid in establishing and securing recognition of voice and speech as departments of science and of vocal expression as a department of art. All educated men would have the means of judging of the true nature and function of the various sciences and arts associated with vocal expression. Artists could realize the relation of the art of vocal interpretation to other arts. Such a history would give students and teachers a conscious and unconscious respect for their work. Such a history would tend to establish the tendency, common in other departments, of giving credit to others in quotations and of giving honor to thinkers in the profession.

10. Such a history would do justice to the noble army of workers who have had a most important influence in education from the time of the Greeks to our own day. The world might

be brought to see something of what we owe Thomas Sheridan and his plans for the reform of education 150 years ago. The elocutionists form an army of which we need not be ashamed. They have been reformers in education from Sheridan to Monroe.

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### DISCUSSION.

MISS PHELPS: I would like to ask Dr. Curry what he thinks of Prof. Sears's book on the history of oratory ?

DR. CURRY: I have not examined that book as closely as I should. It has rather an oratorical side than our own. It does not touch the history of method in vocal training. It does not go to the heart of the matter. It is simply the history of oratory in its objective aspect; but it does not teach at all the points that I want to know about Greek delivery. He did not see fit to enter into this, probably because of the difficulties of the subject. I think there is really no history yet which is of special help to us in the study of method.

R. I. FULTON: I have used Dr. Sears's "History of Oratory" in a class of about 100 seniors in our University, and have found the book very helpful. It treats the side of oratory that Mr. Curry speaks of, and is also very suggestive on the elocutionary side. Students are shown something of the methods as well as of the great models of the oratory of the past. I very strongly recommend it, not as a text-book only, but because it commands respect for our profession by showing that we have a rich history back of us.

MR. CHAMBERLAIN: We will ask Dr. Curry if there is something more that he would wish to say on this subject.

DR. CURRY: I had set down what I had to say for delivery in just twenty minutes. I was in hopes that there would be some discussion, because I really think that there are a dozen of those who are well read and who would be in a private sort of way ready to go to work to help in this matter of history. I have a stack of manuscripts, but I feel it is too great a task. I v

not dare to acknowledge how much hard work I have done on the history of elocution. It is such a broad theme that there needs to be a dozen men engaged on it. Now, you take Prof. Hill's Rhetoric. He had the cooperation of ten men, and I was strongly impressed with the cooperation of these men. What I mean to say is that in any work like this it needs a dozen men or women who will make the investigation, one to take one period, and another another, and gather in this way, at any rate, the material of a history. Take for example the Greek actors: Professor Butcher wrote me that one of the greatest helps I could have would be in the study of Greek acting. I was glad to have this stated to me by a man who was the most practical teacher of Greek in Europe. He said that Greek actors were trained by the Greek writers, and the actors gave them advice as to what to do. That seems to have been a custom. There was more intimacy in that day between the actors and the teachers of acting and oratory than there is in our own time. The aim of my paper was really to try to find from this large company of educated men and women those who are willing to help and to work. I have a plan in a little quarterly review that I edit, which I publish, to collect the materials bearing on this history, giving credit to everyone who would enter into an investigation, and would present any paper on certain aspects. It is a large task, but if it were done would well repay our labors. In this Association we can not do much, meeting each year for an hour or two. It seems practicable to have a dozen or two working on it; to go over their materials with each other, and help each other on a mutual plane. I would suggest this, as we must go on or we shall go back; we can not stand still.

MR. CHAMBERLAIN: The chair feels constrained to say, that this subject is surely one of the most important that have been brought before us during the half-dozen years of the existence of this Association. As an organization, I believe we ought not simply to encourage by listening sympathetically, and wondering whether we should ever get time to do anything at it, but we should make some methodical approach to the subject. The chairman would entertain a motion for the appointment of

a special committee in our Association who shall consider the province of the history of our art, and devise means for bringing the subject systematically, and perhaps for a series of years before the attention of the Association. I profoundly believe that the success of this organization of ours depends upon our laying out broad and large lines of work to do year after year. We have already started some work in terminology. But is it not plain that the mere names by which we call the things in our art can not be so important as the history of the things which we name, and the history of the generations and centuries along the same line of work? I hope you will pardon the chair for speaking on this matter without formally asking some member to take the chair, but I believe that such a motion would be satisfactory if you are prepared to make it now.

It was moved by Geo. R. Phillips and seconded by H. G. Hawn that a special committee be appointed to consider the matter and to collaborate with Dr. Curry.

F. F. MACKAY: I shall favor this motion with an amendment in view of the subject presented by the gentleman from Boston, Mr. Curry. I think he should become the chairman of the committee. I make that amendment because Mr. Curry has not made the motion which would entitle him by courtesy to be the chairman. I beg, therefore, to amend the motion that Mr. Curry shall be made chairman of that committee.

The motion as amended was carried and the President instructed to appoint the remaining members at a later date.

## THE RELATION OF PHYSICAL CULTURE TO EXPRESSION.

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GENEVIEVE STEBBINS.

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Any close observer of the trend of educational thought in our art of expression will have heard the battle-cry of two opposing forces.

First comes, "All should proceed from the mind. Yield to the within. Abandon yourself entirely to mental direction, to the impulses of the heart. Observe the child. Follow the psychology of nature. All else is mechanical, false. The shield is golden." And I look through their glasses and on their side and cry aloud, "I, too. Yes, yes, the shield is golden! Who can dispute it?"

But afar off comes the distant tread of many feet and soon on the mountain top above the valley appear a triumphant band who shout, "The shield is silver!"

"All art must have its technique. Nothing comes without work. No one is worthy the name of an artist who knows not the technique of his profession. And technique is not only the artisan part of the training, but it also consists in the mind's knowledge of the signs of expression and the ability to take them irrespective of the emotions. This is art's true road. This is art's true psychology. For art is not an exact imitation of nature, but deals in symbols which are felt as truth by the over-soul of masses. You must idealize if you would reach the public. If you trust entirely to the individual mind, uncorrected by a true technique, you reveal, not the signs of universal truth, but only the eccentricities of the individual—eccentricities often entailed upon him by a long line of abnormal heredity. You must have technique. Plainly the shield is silvern!"

Crossing the valley and climbing the mountain, I look down and exclaim with them, "The shield is indeed silvern." However, remembering my first impression, I am still in doubt. Wandering into the forest to clear my vision, and returning, I look and lo! the flash of gold and silver illuminates the sky.

So friends, leaving metaphor aside, will you kindly listen while

I quickly review with you some of the conclusions my life has brought to me—a life whose early lessons were taken from two such opposed teachers as Steele MacKaye, the representative of Delsarte, and Regnière, late president of the Paris Conservatory?

Says MacKaye, "Be ice yourself, if you would have your audience feel."

"If you are forced to seek in the head for that which should be in the heart, you are not an artist," exclaims Regnière.

And in the blended thought of the two, it seems to me, lies truth.

May I show you the foundations upon which I rest my belief that mind, body and soul can not be divorced in any right artistic culture?

This is my creed:

First—All faculties lie deep within the soul and are there potential as the oak in the acorn.

Second—These faculties can not be manifested without the cooperation of the brain, each portion of the brain having its own function.

Third—Through the nervous system is established communication between brain and body; each function in the brain sympathizing with some part of the body, and corresponding surfaces also having corresponding meanings: the upper with the upper, the lower with the lower, the anterior with the anterior, the posterior with the posterior, and so on.

Fourth—The psychic faculties are throned in the brain, the physiological functions find their seat in the body, and action and reaction between the two swings the great pendulum of life. Thus, when anger or love quickens the circulation and changes the breathing, we recognize the physiological correspondence to the psychic faculty which, if unobstructed, is further carried outward into pantomime. Per contra, the wilful expression of an emotion which we do not feel, generates it by generating the sensations connected with it, which, in their turn, are associated with analogous emotions. Note, friends, this latter statement, for upon it is founded much of my teaching.



Fifth—When emotion has been stirred, either from within or without, impulses of expression are roused into action not primarily initiated by the conscious brain. This we term instinct or inspiration.

Sixth—Again the brain must step in and judge of the impulse, remembering it for future artistic use, otherwise the emotional impulse may indicate the wrong road to true art. [*Illustration.*]

Seventh—Practice in guiding both intellect and emotion when attained, is the sure road to power. [*Illustration, the brilliant orator Garfield.*]

Eighth—Absolute justice in rendering unto Cæsar the things that are Cæsar's and unto God the things that are God's, must be the constant aim of the artist, if he would cultivate in himself those instincts of right which alone will enable him to separate the gold from the dross, the true from the false. This habit of right judgment in the daily life alone leads to true art. [*Illustration, Talma.*]

Ninth—Trusting to his past work he feels he has stored his life's lessons in this subconscious memory and can safely look within for his master, knowing that the light which shines there is for him the life-giving sun of his universe.

In the foregoing summary, fellow-teachers, you have heard the profound convictions of my life. To me it is the only path to be followed by the artistic temperament, such temperament implying that its possessor has a sensitive nervous system and both imagination and feeling. But to follow that path, fine preliminary training is necessary in both body and voice. We must make the instrument sure and true before we play upon it. Gymnastics for the body and voice should precede and accompany all expressional use, while the mind should be filled with a knowledge of true artistic signs. In many of us long years of repression have paralyzed the natural instinct of expression. It must again be awakened. And a right use of signs can be made educational if due attention is paid to the reflex action which should take place when right signs are coordinated. But, you exclaim, all this is Delsarte's system. I answer, not entirely. The great, broad, primitive emotions

are selected and the body trained in their signs. Then, when the body has become plastic, yield it an obedient servant to intellect and emotion. The novice needs an experienced teacher gently to guide the subtler play of each one's inner instinct into expression.

Truth has many veils, and the young artist may rend one and then another, gradually getting to the beautiful centre. The young artist is like the young child who imitates his elders and moans over the broken leg of the doll or exults in the glory of the tin soldier; but not until life has brought to each its lessons of pain and pleasure, attainment and failure, can the individual have probed deep enough into the human heart, alone and unaided, to dare interpret its agony or voice its joy.

Believing that it is impossible to divorce body, brain, and soul in any right training, I have been forced to lead you through the labyrinth to make you see from my standpoint the immense value of physical training to expression. Beginning with inexpressive gymnastics for the body and singing-exercises for the voice, my method has been to proceed from them to movements of grace, beauty or meaning and readings requiring thought and emotions. All the art-forms, carved, painted or seen, that possess these requirements have been adapted into my æsthetic system, which is progressive, advancing from the simple to the complex. At a certain stage of this work comes in statue-posing. Here let me quickly add that I do not mean tableaux with wigs and whitewash.

The statue-posing that I refer to is educational, leading on to pantomime and gesture. Thus you see that statue-posing occupies a transitional place. May I call your attention to the great importance of this study as the direct stepping-stone from meaningless physical training to expressional culture? The Greek gods are not expressive of individual mind but of universal ideas. They were carved to embody those splendid abstract laws of the universe—form, power, balance, rhythm repose—in one word, beauty. In these statues we see represented the emotions of the gods. The practice of them gives ease, dignity and calm, removing all affectation. Can one affect rhythm, balance and power?

You may here ask, "Do all attain?" And I answer yes, if they work and have the artistic temperament and are normally built.

Again you may question, "Do they look like the statues?" To this I answer emphatically *no!* They look themselves, obeying the laws of correspondence, repose, and rhythm.

And now a third query comes to me, "Is it true art to put statue-posing on the platform as a number in an entertainment?" And I reply, "What is the aim of the artist before the public? Is it not to interest, move or persuade? Then has not beautiful expressive motion its place as well as beautiful music? The abuse of any good thing does not prove its lack of use. Rant is no argument against a true elocution, and affectation in the use of motion can not be used as a plea against grace and meaning in action.

In the Greek statues, we come face to face with man's highest ideal of man as represented by art, and when did the ideal ever belittle the student? The imagination is brought into play by studying the probable emotion or action which preceded the carved one. When we consider also the immense value to the whole organism of slow motion and held attitudes in forms of beauty and power, must it not be acknowledged that in them we have found a superb gymnastic?

The Swedish system is based on the same premise of the value of slow motion and held attitude as giving time for nutritive changes in the cellular tissues. An exclusive use of the Swedish system is detrimental to expression, but combined with the æsthetic it proves valuable. It is because of this valuable element that such teachers of physical training as Drs. Anderson, Seaver and Taylor have recognized its use and counseled its practice. Delsarte's fundamental exercises must precede the statue-posing. It was to complement those exercises that I studied the models found in the galleries of Europe.

In taking other carved forms than those of the gods we learn another great lesson—we see strong emotion controlled by will and represented by beauty.

Is not that last lesson of supreme importance to the artist of expression? The study of the statues has also its correlative

literary value in familiarizing the student with classical and poetic allusions in a vital, living way. The student gathers into his very being forms of beauty and thoughts of God.

Ah! dear ones of Olympus, your frozen lips whisper as nature does. Not in hurry and turmoil, not in turbulence or passion, not in fear and anxiety, but in a glorious calm of being of right rhythmic action and rest does true manhood and womanhood lie.

" Then life is to wake not sleep,  
Rise and not rest but press  
From Earth's level, where blindly creeps  
Things perfected more or less  
To the Heaven's height far and steep."

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#### DISCUSSION.

MRS. ANNA BARIGHT CURRY: The relation of physical culture to expression appears to reduce itself to the value of statue-posing and so-called æsthetic gymnastics to expressive education. From the standpoint of physical exercises, I might review the objections made by Dr. Sargent, of Harvard. Dr. Sargent is opposed to all this class of work on the ground that it is not in any sense physical training, that it neither strengthens muscle nor develops vitality. Of course, physical trainers do not discriminate, they overlook the fact that true physical training for expression establishes normal functions and that this in itself tends to proportion in muscular development, and to the accumulation of vital power. Æsthetic gymnastics, so called, is the specific work he condemns as being detrimental to physical conditions.

Physical training for dramatic expression must not violate the principles of unity in the relation of cause, means and effect. Such physical training must, in common with vocal training, furnish stimulation of cause, develop the organism, and secure conscious control of agents. The organic training of the body preparatory to expression must not centre attention in the development of grace as grace, nor of muscle as " agents of mind. The conditions to be secured at muscle

(not of joints), responsiveness to conception, and coordination of motions necessary to use of agents. The greatest dangers in training for expression are artificiality and affectation. To avoid these, it is necessary to distinguish between the spontaneous power of life and the plenitude of its expressions in the body; to recognize its noble simplicity and ease on the one hand as distinguished from the mechanical forcing of volitional execution on the other. All training for expression must be based upon the fact that the most essential characteristic of man, that which distinguishes him from other animals, is language.

The use of the body as language is the ultimate aim of the training of the body for expressive purposes. Accordingly there must be first, stimulation of cause of action; that is, training of dramatic thinking, power to grasp the situation in unity, and characters moving in and about situation; secondly, training of the means by developing agents and relating the body to mind as cause; thirdly, attention to effect (1) in manifesting unity of situation and character in simple situations; (2) in character; (3) in extended forms of emotional phases of character. Statue-posing centres attention upon effect and thus destroys unity. The principle of unity is dominant in all training conducive to dramatic effects. The method should be (1) to establish the relations of the body, to force and to develop a consciousness of a centre of motion; (2) to develop radiations and oppositions from and about this centre; (3) to evolve forms of motion, bearings, attitude, and inflections. Physical training not conformable to these principles can have only indirect relation to expression and may be fatal to naturalness and power in dramatic action.

I will now come to the points made in the paper under discussion.

1. To familiarize students with mythology and Greek ideas does not necessarily teach them to discriminate the spirit of subjects of Greek thought, nor does the study of a Greek drama under the direction of Greek scholars insure the acting of that drama true to the spirit of Greek life, any more than the study of a poet, his life, his education, his purposes, his environment necessarily insures an understanding of the spirit

of his poetry. Something more than knowledge is necessary to the understanding of art, and assimilation of experience is fundamental to expression. A little knowledge of Greek art is a dangerous thing to a vain artist.

2. Imaginative thinking and not reflex action stimulates expression. Reflex action stimulates the nerves associated with the spinal column and does not stimulate cerebral or brain activity; accordingly, any possible "feeling" produced by reflex action is not intelligent feeling, and, therefore, not the cause of "subtle signs of motion." Expression is the manifestation of the activity of being in the activities of the body, and implies thought and feeling as cause. A hot poker applied to the back of a lobster will stimulate motion, but such motions are not classified as expressive actions.

3. Signs and symbols appeal to the understanding and suggest ideas, but they do not belong to the imaginative forms of artistic expression. According to Hegel, all art passes through various stages of development in the following order: (1) The Egyptian or symbolic period. (2) The Greek period in which there is perfect correspondence of form and content. (3) The Gothic, Christian or suggestive, in which content exceeds form. The fact that the advocates of statue-posing admit that the purpose of the exercise is to secure skill in making signs of emotion, places it, if an art at all, in the Egyptian period. That the creative act sometimes follows work in posing is not strange, given an artistic temperament, but the conclusions do not follow. Nothing is easier in psychological analysis than to jump at conclusions as to causes; that one fact precedes another in time does not necessarily relate these facts in sequence. Given an artistic temperament or a mind trained to feel and to manifest feeling, and almost anything may act as a stimulant to expression, given the right kind of attention. The memory of the tolling of bells in the old English churchyard stimulated Mrs. Browning as she wrote "The Rhymer of the Duchess May."

The thought of the murder he was about to commit stimulated the imagination of Macbeth to see the bloody instrument he was about to use. Thus the assumption of a law

even the thought of a large or a small sign might precede a creative act in some artist's work, and it does not require an explanation on the basis of reflex action to account for this apparent stimulation in the use of a real or supposed dramatic action. But there is no direct and inevitable relation between a large or a small sign and any kind of emotion. Sensation does not necessarily imply thought, though thought, under certain conditions, results in sensations. This does not prove that all motions resulting from sensations are expressions of thought.

4. Statue-posing appeals to the eye and is, therefore, if an art at all, spectacular and not dramatic. The essential characteristic of the dramatic idea is action. Action includes all forms of motion natural to man in expressing experience, namely, speech and voice as well as motions of the body. Unity of relations in these various elements of language is the first requisite of dramatic action. Pantomime is only one element of dramatic action. There is and always has been a tendency to isolate these elements of action as in the present time in the study of pantomime, and pantomime, when isolated as a mode of training, tends to destroy this consciousness of unity. Again, dramatic action represents not only to the eye, but to the ear the experiences of real life. The action is before the audience not only in pantomime but in the coordinate actions of all the living languages. The test of dramatic art is life, and the criticism of John La Farge's model on "Living Pictures" applies with equal truth to statue-posing, only in statue-posing a living person is trying to look like a stone person, instead of as in living pictures like a dead person.

5. Statue-posing as a method reverses the order of nature. Instead of an attitude being evolved in motion caused by an emotional condition, it is mechanically assumed by imitation of a given form. An example is put before the student to observe and to imitate. The attention of the student is thus drawn and held to the emphasis of accidentals and appearances. It is claimed in answer to this that students are directed to "study mythology" and "the dramatic situations preceding the attitude," and are "carefully instructed in the shades of

feeling" to be represented. True, but this is done in the wrong way to create imaginative activity. An example is put before the eye. An example will not stimulate the imagination to re-create in the same form, though it may stimulate some other form. Form can not be created, and assumed or imitated at the same time. I am forced to conclude that this claim is based upon either a misunderstanding or an ignorance of the laws of thinking. Why use the statue at all if the object of the drill is to stimulate dramatic thought? That can be done without the statue and without the danger of drawing the attention from essential facts in the dramatic idea or of emphasizing accidentals. It is the inevitable emphasis of accidentals in the method of work that makes the drill essentially and inevitably imitative. Imitation as an artistic method is always superficial, destructive of originality, incapable of dealing with causes, and exaggerates effects. Its tendency is to destroy dramatic instinct in the student by producing a mental habit of generalizing, and is destructive of the power of gradation.

6. Statue-posing undertakes an impossibility in art, namely, to express a dramatic idea in the same way in two totally different materials. Lessing began the discussion of the essential differences and imitations of the several fine arts in 1766; to-day the thought is the common property of critics. The arts of communication by colors or by marble differ from the art of communication by language, in that they can directly represent stationary objects, but can not represent action.

Painting and sculpture represent only a single moment of time. Dramatic action presents life as it is embodied in living personages who move, and live before the eye. Language [verbal] is especially fitted to represent action, but in dramatic representation language combines with living forms, the living body is before the eyes, and the life of the scene moves, hence the power of dramatic action is not found in selected moments that may be held in perpetual attitude, but in progressive transitions. Physical training for expression should, therefore, use for drill, exercise in progressive transitions rather than in poses. In marble the attitude is dramatic because the



very limitations of the material force the attention upon the experience of the moment selected, and stimulates the imagination to look back at what was and forward at what is to be in the line of sequence ; but when the same attitude is copied in flesh and blood, attired in Greek costume, the inevitable suggestions of living organism distracts the attention and diverts the mind of the spectator from the meaning of the attitude to the beauty of the girl posing. The audience exclaims, "How beautiful!" comments upon each special charm, the flowing robes, and the graceful attitudes, all of which proves the scene to be a spectacle, an exhibition. The audience perceives that upon which the mind of those posing are centred, namely, the beautiful picture they are making.

The claim made in the name of beauty and grace for æsthetic gymnastics and statue-posing is one which ought to be thoroughly understood by those having in their hands the care and education of the young. Æsthetic gymnastics claims to develop grace, but instead develops mannerisms and affectations. Grace is the result of a trained taste that perceives relation and fitness in the expression to the thought expressed. The grace of the dancer is vulgarity and affectation on the platform or in social life. That which is fitting the occasion and appropriate to the subject is graceful, accordingly the best training for grace is found in true dramatic action. The beauty referred to in statue-posing is the physical beauty of woman. Do not be deceived, it is not beauty in any general abstract sense; it is an excuse for vanity to trade upon the public platform and with conventional sanction in that which should be most sacred to womanhood. As a woman who believes in the higher education of my sex, and the higher sphere of activities opening up to those who have the taste and mission for such work on the public platform, I enter a protest to this work done in the name of expression. It has been shown that it is not dramatic; it has been shown that it does not stimulate true emotion, that it is not productive of either literary or artistic taste, that it has no claims to educational or physical training, and I will close by the statement that it leads directly to the variety stage and to the deterioration of true stage art, the destruction of reading

as a fine art, and of true and noble platform work. To the women teachers in the profession using this and kindred forms of exhibition, I beseech you to stop and consider. Be true to your own womanly instincts, and do not drift with a tide in the support of that which must retard the intellectual and professional liberty of women. If it be not stemmed, the higher perceptions of the public will awaken to the facts, and then will come a revulsion which will, and is already placing a stigma upon all work in expression, because, it is claimed, it blunts the finer instincts and leads to demoralization. To this public I appeal, that you discriminate, place the stigma where it belongs and leave us a noble, harmonious, artistic freedom.

MR. CHAMBERLAIN: The chair takes this occasion to announce the rule that the reader of any paper is entitled to the last three minutes of the time allotted for discussion upon his paper. Speakers will be limited in this discussion to three minutes each.

FRANKLIN H. SARGENT: With the profoundest regard and personal respect for Miss Stebbins, and recognizing the exceptional power the lady possesses and the remarkable experience and training that she has had, I yet feel that she has, to use a vulgar phrase, wandered off the track. Mrs. Curry has entered a protest in the name of art. I should like to enter a protest in the name of Delsarte. I do not mean that I claim personally to have the right to do so, but I speak, I am sure, for a great many who have studied the master's principles diligently, industriously and faithfully. I have often wondered what was the matter with this name of Delsarte, that there was so much prejudice against it. I know now. Anything which deifies mere physical charm is a degradation. Mere grace is merely a varnish. Its only use is to give a little more brilliancy in the physical manifestation of the powers within. When the actress, the reader, the speaker, makes us forget the thought and the feeling which she claims inspires her, and makes us consider mainly, and at times, exclusively, her physical charms, I think she has made a very great mistake.

[The Chairman at this point interrupted the speaker, the time limit having expired.]

On motion of W. V. Holt, Mr. Sargent's time was extended to ten minutes.

MR. SARGENT [*continuing*]: I will take but a very few seconds, because I honestly feel it is not right to use up too much of your time. I have only two points to make: One is I appreciate keenly what Dr. Curry has said regarding the history of the method. I think that great method would do a deal of good in working out this problem. Certainly the Greeks never made use of such a process as Miss Stebbins has illustrated to-day. The Greeks would take a single line, a single phrase of any Greek play, and take the profoundest philosophical side. They never idealized the physical charm to the extent we have seen it illustrated to-day. They used it as a means, not as an end. I am sure that everyone who has made any study of the Greek philosophy, or the Greek art, can corroborate me in this; and the methods used in the name of Delsarte to accomplish this end are not what the Greeks themselves would have upheld.

The other point is: That I honestly believe that we all of us who are engaged in teaching are apt to fall into the error of making physical movements without purpose and without meaning, to make a mere mechanical action, divorced from mind and soul. We are constantly doing it, unwittingly, perhaps, but wrongly. I do not believe that any physical practice, any physical exercises should be divorced from some spiritual purpose and some thought. I would carry it so far as not to make a single preliminary elementary movement that we use to develop expression without having some motive in it. I heard MacKaye himself say that he would never allow us to raise an arm without intending something by it.

DR. CURRY: I raise a protest in the name of art. François Millais had a famous saying: "Nature never poses." He laid behind the fences and corners and watched his peasants to catch them in their natural attitudes. Posing kills art. It is not only to those who belong to this dramatic art, but in the name of art, it is against all art. The one thing that has killed art in all ages has been the mere attitudinizing, has been the physical appeal to the eye and not to the soul. Art appeals to

the mind and not to the body. Art appeals to the imagination and not to the sight. Art appeals to the soul.

I speak earnestly; I have several letters from college professors all condemning this. The worst things in our profession have been called by the best names, because that is the name that goes. I urge that in the name of art this question is one of serious moment. You and I will be put down as belonging to the circus, to the vaudeville, and not to art; and if it is recognized at the head of the program of this Association, it becomes a question whether we are going to do something for education or not. This is not education, but "exhibition." In all I have written or said I have tried to show conclusively that expression is not exhibition.

The man or the woman who does not see that is against all elocution, against the whole work of our education, and we become the object of unfavorable remarks. Such a thing as this exhibition belongs to the mere variety stage. It is directly opposed to all art, whether plastic, pictorial, whatever it may be. "Nature never poses," says François Millais, the greatest artist of the age. It was the struggle of every artist to get away from this attitudinizing. For the true painter, the true man, that is the very thing he fights against; this draping our limbs, lying down, etc.

MRS. R. O. ANDERSON: I want to know what we are discussing this morning? Are we discussing "The Relation of Physical Culture to Expression," or are we discussing Mrs. Stebbins? I want to say I would like to hear the subject discussed, and not the person who has given her address. It is outrageous! She did not come here before the public to say what "she" does, but the relation of her work to expression, and they have wilfully misunderstood her when they say they misunderstand. They have misrepresented her in the discussion this morning. They do not go back to the art. They do not go back to the subject she teaches in the work; and I want to hear the remainder of the expressions of opinion on the subject and not on the person.

MR. CHAMBERLAIN: The point is well taken.

MR. HOLT: I do not believe that this lady has stated correctly that we have at any moment spoken about Mrs. Stebbins personally, and I do not think that there is anyone here who has not spoken on the work represented in her paper.

MR. MACKAY: I rise to a point of order, that it is unparliamentary to mention the name of the speaker.

MR. CHAMBERLAIN: The point is well taken, and the chair begs the pardon of the gentleman for not rebuking him this morning, when he used his name.

MISS MARY S. THOMPSON: I feel that this is too important a point to be flung aside lightly. All personality must disappear. One year ago I studied daily, in the Vatican at Rome, for five months, the Greek statuary upon which the beautiful physical exercises known under the name of the Delsarte System were founded. I can only say that we must regard this as a war rather of race than of individuals. One of the strongest things that I learned when I was abroad was the difference between the Latin race and the Saxon. My dear friends, at heart you are Saxons. You are Puritans. I have been amazed beyond words that you who have studied so long in this art, my colleagues, my friends, so far debase the glory of the human body, as exemplified by the Greeks, as for one moment to suppose that the most beautiful exposition of the human body could have anything in it other than high and holy.

The day that we can return to the simplicity of the Greeks, when it was not necessary to wear clothes to deify the human form, to keep it pure and sanctified—that day will not return. That was the day of art. You will never see it again. The art of statuary is gone. Why? Because in the days of the old Greek gymnastics the human body had a chance to attain the summit of all art, in line, in form, and in unapproachable symmetry, and thus furnished a sufficing model for immortal sculpture.

MRS. BERTHA KUNZ-BAKER: On the question of the physical as against the psychical, it seems to me that there is no one more inspiring truth bequeathed to us by the monumental works of Darwin, Spencer, Huxley, than this one, that the

struggles of the ages, from the lower forms of physical life, have led up to and culminated in, the final perfection of man, and that, from this point on, the planet and all its forms of life exist for the psychic evolution. If art is, as I believe it must be considered to be, the highest reach of the highest soul of man, what has art to do but to use the physical perfection for the psychic evolution? And if there is one mission that is peculiarly adapted to the 20th century, I believe it is to realize, to demonstrate, that art, admitting, not despising physical perfections and beauties, but using them for higher purposes. Have we lived to no purpose? Has the world lived for nothing since the Greeks? Have not our ideals risen somewhat? Are we not glad to be Saxons, and have that inheritance of the Saxon, which is the idealizing of the expression of the higher moral nature, and the true teachings of the expression of the divine in art?

MRS. M. E. BENTLEY: I have just one little word to say in regard to the Delsarte ideals in education, which were faith, hope and love. These could not be intellectually acquired or physically developed, but spiritually attained; and their attainment was character. These ideals felt in the heart include all things, and include Delsarte's whole scheme of education, because "The letter killeth, but the spirit giveth life."

MR. PINKLEY: Let us proceed amicably with this discussion. There is unquestionably truth in both positions. We sometimes proceed from the externals inwardly and at other times from within outwardly. To represent truth most directly is the end at which to aim. One of the greatest graces of gesture is not to attract attention to the gesture. If one could make a thousand gestures which the world at large would not consider gesture, I would take it as one of the surest proofs of the merit of those gestures. The same may be said of poses.

In closing the discussion, Mrs. Stebbins spoke as follows:

MRS. STEBBINS: First. In answer to the lady appointed to discuss my paper, I wish to repeat my former statement, which she has strangely misunderstood, viz., that in a fine nervous temperament, the voluntary assumption of the outward expres-

sion of an emotion generates the emotion by awakening sensations, which in their turn arouse *analogous emotions*. The emotions thus stirred prompt, in their turn, to expression, which expression must be governed in its turn by the ever watchful intellect. So, the great laws of action and reaction swing the pendulum of art and life.

Second. I stand for physical culture, because I found that any dramatic education lacking this was insufficient for my end and aim as an artist.

Third. In answer to the gentleman who referred to the Greek drama, I beg to observe that we are speaking of two very different things. I would therefore suggest that a further reading of the Greek classics, and a deeper study of the history of dramatic art would reveal the truth of my statements, viz., that Greek pantomime preceded the Greek drama and was in fact its parent, apart from its important and universal use in the performances of the mysteries. The Greek dance itself was a national pantomime. Not only at weddings and religious ceremonies but at all elaborate funerals the sacred pantomimic dance, we read, was performed. Even in his old age Socrates learned the art of dancing in pantomime from Aspasia ; while Æschylus and Sophocles often led the pantomimic dance of the chorus in their own dramas. The long speeches behind huge masks became a sort of recitative, and were not, strictly speaking, dramatic, nor did they require any dramatic art. Many of the models of the sculptors were taken from fine pantomimists, and it is on this artistic line that a study of the statues helps immensely to a correct knowledge of true artistical pantomime in its highest sense. Again I say, Sarah Bernhardt is on record as owing much of her success to the assiduous study of pantomime before she became an actress.

Finally, I am compelled to remark that there are many necessary things required in art that are quite unnecessary in nature, and that, as artists and teachers, we should be able to prove the worth of our theories in ourselves. This is the only practical test of any teaching that is worth a moment's attention, and I decline to be judged by any opponent until he can show in

himself, as the result of his own theories, a noble voice and a commanding presence. Everyone who appeals to art should be able to show forth his life-study in himself, for it is by such proofs alone that finally we must stand or fall.

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TUESDAY EVENING, 8 O'CLOCK.

Mr. F. Townsend Southwick in the chair.

Recital by Leland T. Powers, Boston, Mass. "Lord Chumley."

Pantomime by Miss Mary E. Matthews, Toronto, Ontario, Canada. "When the Flowing Tide Comes In." Sung by Albert Gérard-Thiers.

Vocal Selections—

*a* "Still wie die Nach,".....*Böhm*

*b* "Ninon," .....*Tosti*

*c* "Could I,".....*Tosti*

Mr. Albert Gérard-Thiers, New York.

Mr. James Young in the Closet Scene from Hamlet." Assisted by Mrs. Jones, of Daly's Theatre, and Mr. Barbour.

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WEDNESDAY MORNING, 10 O'CLOCK.

President Chamberlain in the chair.

Mr. F. Townsend Southwick made a privileged statement as follows:

A criticism was made upon the program yesterday to the effect that physical culture had been given undue prominence



by being placed first and foremost on our program. I desire to state on behalf of the committee that this was done especially at the request of the speaker who made the criticism, in order that he might be enabled to leave the city in time for other engagements.

The President introduced Mr. S. H. Clark, who read his paper as follows:

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### THE NEW ELOCUTION.

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S. H. CLARK.

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There is a school to-day that calls itself the "new elocution," and I am asked to prepare a paper setting forth its claims, I deem it my duty to lay stress upon the points the members of this school hold in common, which points, taken together, differentiate it from the other schools.

Let it be confessed that there is, apparently, a great difference between the individuals of the new school, but I believe their differences are *only* apparent, and that fundamentally they are at one.

I fancy I hear an objector say: "Oh, yes, you have your ideas on elocution. You call your ideas 'new,' and then include all who agree with your views among the new elocutionists." Well, I suppose that is true. Each of us believes in his own method, or else he would get another. But I trust to show that what we have is, as a method, relatively new; and further, that it is right. If I succeed, I shall convert the objector, or we can leave him to his objections.

One of the most distinctive characteristics of the new elocution is its pedagogics. Its cry is: "Force out the expression

through the thought." Here is a radical departure from the teaching of the past. It dealt with technique, technique, technique, but a technique generally separated from the thought. Upon what was this technique based? Briefly stated, on an analysis of vocal and gestural expression. Walker, Steele, Rush, and others, discovered that certain qualities of voice, certain inflections and melodies, manifested certain states of consciousness. Out of these discoveries grew up the mechanical school. It claimed that because there were rising and falling inflections a pupil must be trained to make those inflections, as such. The pupil was drilled on all kinds of stress and quality, high pitch and low pitch, ad infinitum. Then came the Austin and Delsarte contributions to gestural science. These discoveries were similar in the realm of gesture to those of the vocal scientists in their realm. And a system of gesture pedagogy has been based on their results in method like that based on the philosophies of Rush and the others.

It is not denied that the method we deprecate produced results. A man who shouted all day necessarily developed his voice. But big voice is not elocution any more than inane gesture is pantomimic expression. As one of our profession has remarked, the old school separated the voice from the man. It gave him a large voice, but failed to develop a correspondingly large conception. The result we know—affectation, bombast, rant.

I desire to insist on this point: Most teachers of so-called "Delsarte" are a great deal more mechanical than those whose teaching of Rush and Austin they laugh at so loudly. They make exactly the same mistake as do those who, failing to understand that Rush and Austin did not pretend to invent a method of teaching, but to present the science side of expression, have reduced their science to a question of mere mechanics. I firmly believe that the mechanical teachers of gesture have done more harm by their silly spirals in a few years, than all the mechanical voice-culturists have done in a century. Remember, I don't mean that all teachers of Delsarte do this. In fact, no one who really understands Delsarte's philosophy can possibly teach in a mechanical fashion. I refer here to

those who think that all of Delsarte is summed up in a lot of posing and gesturing exercises.

Again, all the old school pupils are not shouters and ranters. The reason is that many teachers and pupils are well educated, and hence protected against the worst results of their method. But, granting this, I hold that much of the elocution of even the cultured old school is unreal, and the average result, worse than bad.

What is the meaning of the motto of the new school, "Force out the expression through the thought?" It is this: "If the mental action is right the expression will be right." So much misunderstanding exists regarding this statement that it will be necessary to explain it in detail.

Whenever a learned person proves to be a poor speaker, we hear the criticism: "Why doesn't he read well? Surely he knows what he is talking about." This criticism shows very plainly that it has failed to grasp the meaning of the principle that mind governs expression. By "mental action" is meant the whole realm of the activities of the mind, such as reason, imagination, and emotion.

There are two terms that need definition: "Vocal technique" and "vocal expression." Vocal technique is the training of the voice for the purpose of developing a quality free from impurities, and of securing flexibility, range, volume, etc. Training in vocal expression is the development of the power to discern all shades of thought and feeling, and to manifest them through the voice. We are all acquainted with the various exercises for obtaining control of the voice and for developing its range, etc. These exercises are intended simply as vocal technique, and will produce results. But no claim can be made that they will materially affect the interpretative powers of the student. It is therefore urged, in favor of the method here presented, that it will achieve equally good results and at the same time develop the ability of the pupil as an interpreter. If we can free the pupil's mind from self-consciousness (and perhaps temperamental restrictions), does it not stand to reason that, if we desire, for instance, force of utterance, it is a great deal better pedagogy to dwell upon the

interpretation of a piece of literature, especially selected because it requires forcefulness for its adequate expression, than to confine the pupil's attempts to making strong tones entirely apart from the literary interpretation? The danger of the other method is that the pupil gets the big tone, but doesn't get the big thought. This is not likely to happen where the greatest stress is laid upon training in vocal expression.

Another argument in favor of vocal expression training is that by it the pupil's technique is developed just as fast as his interpretative ability, and no faster. And why should it be faster? So long as a pupil can not interpret, of what avail is a certain formal technical ability? Anyone who has observed the results of most teaching can readily answer this question. Loud voices and no soul; sinuous and serpentine gestures without heart or brain.

In a word, we should say that training in vocal expression leads the student to a careful, critical, and sympathetic study of literature as literature, with the special object of developing his powers of appreciation. Then his conception of the author's thought and emotion is used as a means of developing the powers of expression. It is undeniably true that if a pupil can but catch the spirit of a line and can abandon himself to that spirit, no better way can be devised for improving the voice. The pupil's voice can better be developed to express all shades of thought and feeling by getting him to appreciate them, than by working his voice up and down the scale, and by skips and slides, so often meaningless. Of course, merely understanding is not enough. The student must practice until he can *be* understanding, and *be* feeling at the moment of utterance.

A few days ago a minister called upon me and stated that he wanted to get rid of a monotonous voice. I told him that the trouble was not with his voice, but with his mental action. I got his mind out of the rut, made him more intensely think and feel the details of his thought while delivering his sermon, and he was surprised to find that his monotony had disappeared.

It is not held that the man who has some congenital defect

can remove it by exercises in vocal expression; he probably needs a surgeon's knife. If a man's voice is nasal as a result of bad usage, I can readily understand how mechanical drills would obviate much of the defect, and I should urge such drills, just as I should for "clergyman's sore throat;" but let it be understood that training in this direction is, in no sense of the word, elocutionary training. It is hygienic or therapeutic voice-culture, and the subject's reading, in the best sense of the word, i. e., interpretation, would be in no wise affected by the removal of the defect. If one's voice lacks carrying power, vocal exercises for the purpose of strengthening his voice are sometimes advisable. In such cases as these, vocal training may find its true function. But let it be remembered that a great deal of the merely physical work can be better done in connection with vocal expression.

Our students are advised to practice the vocal exercises, in order that, by practicing one thing at a time, they may devote themselves to the accomplishing of the task involved, unfettered by any desire for literary interpretation; but these exercises are few, and as soon as possible the students are led to certain literary selections for the purpose of developing vocal power through the expression of the thought and feeling, thus making the voice a means rather than an end.

It is often claimed by the other school that that is just their idea of voice-culture, but we know that while success has occasionally been attained by the other method, the average result has been to draw the attention of the pupil to his voice to such an extent that he never gets over watching it till his dying day. Our pupils are continually aiming to express the thought and feeling, and thus the danger of affectation is reduced to a minimum.

The principal reason why the mechanical method has been so popular in certain districts is the very reason why elocution has been brought into disrepute. The student has practiced his exercises in voice-culture, from which palpable results have followed. Then the student and teacher have felt that great progress had been made. There are two reasons why this is a mistake. First: The student could have gone out into the

woods and shouted at the top of his voice for a month or two and obtained good results. Second: In most cases, he was no better able to interpret an author, or even to make more impressive his own thoughts and feelings, than he was at the beginning of the training. Hence, cultivated people soon went so far as to believe that a man's vocal ability was in inverse ratio to his mental capacity. What the present method claims is this: A strong voice, or a loud voice, is by no means an indispensable requirement of a reader. Before everything else, what is needed is a something in the voice that will manifest a cultured mind and a responsive soul. And the voice can never express this mind and soul as a result simply of physical culture. There must be an intellectual, imaginative, and spiritual training coincident with the vocal training; and this is what training in vocal expression strives to accomplish.

The great trouble with students and teachers is that they are too impatient. Knowing that the average audience is not likely to be very captious concerning literary interpretation, they are satisfied if they can develop loudness of voice, entirely apart from quality. It is true that the process we advocate is apparently slower, but there is no doubt that it is the only legitimate and philosophical one. There may be times when the student of fine literary ability needs only a little voice-culture to make him a very pleasant speaker or reader; but even in such a case, his lack may simply be the result of lack of practice. He may be able to appreciate his selection, but he may never have made any effort to express himself before a large audience. He may need training in that direction. But even under such favorable circumstances as this, the mere physical voice-culture method is at a disadvantage compared with the other. For the latter would simply show him that his failure was the result of lack of practice, and there would be no danger of his becoming affected by learning a lot of mechanical exercises. He would be led to realize more intently, *while on his feet*, the thought of the author, and this thought struggling for expression would, in the end, make him a reader. But this is an exceptional case. The average student is not imaginative. His expression is cramped, and it can be truly freed only by stimulating the imagination.

The argument is frequently advanced that the public speaker is in need of vocal culture, just as the singer is, and similarly, that as the latter must practice runs and trills, arpeggios, crescendoes and diminuendoes, so must also the former. Plausible as this may appear, the argument has less bearing on the matter in hand than might at first appear. Singing is, to a large extent, a conventional art, and the singer is limited, so far as his notes are concerned, by the composer. If a trill is inserted the singer must make a trill; he must make his crescendoes and diminuendoes as set down on the printed page. To do this a certain amount of mechanical facility is required. But is it not clear that speaking has not these conventional limitations? The melody, the increase and decrease in the volume of the voice, are largely instinctive manifestations of the speaker's mind. Why, then, does the speaker need to be trained as the singer must be? Furthermore, even if the student's singing-voice has been trained, he has no assurance that he will make an artist; for unless he can apply his technique in the proper manner to the interpretation of songs, of what value is his training? This criticism has been recognized, and there are many teachers to-day who follow the same principle, as far as the limitations of lyric art permit, in the development of singing pupils, as is here advocated in the training of pupils in speaking.

Let us return to our learned speaker's fault. Was it that his voice did not fill the hall? He needs practice in public speaking, and, perhaps, some exercises in vocal culture. Let us remember, however, that our claim is, if the mental action is right, the expression will be right, and the fact that a man's voice does not carry well is no reason why his expression, as far as it went, was not correct. The chances are, if the learned gentleman had been speaking to a friend on the street no fault could have been found with his expression. Again, were his gestures awkward? There are two possible explanations. First, he may have been self-conscious. This condition of mind might be remedied, and, through practice and confidence, entirely eliminated. Another cause for awkward or inappropriate gestures is our temperament. We may get into the

habit of asserting everything we have to say in a dogmatic way, and with assertive downward gestures. When we get upon the platform we are likely to be equally dogmatic and this dogmatism brings with it the same kind of gesture. Was his fault that of speaking in too high a key? Perhaps the occasion excited him. He needs training in self-control. Did he speak in a monotonous strain? He needs to be made to realize the details of his thinking while on his feet. If it is argued that his fault or faults may be cured by mechanical training, I reply that they can be cured equally well in the manner above suggested, and with far less likelihood of producing affectation or of destroying his individuality. All the training on inflection and stress and the rest, as such, would not have rendered more beautiful the delivery of our supposititious speaker. He needed to be introduced to his own consciousness. Awkwardness of voice and of gesture stand for awkwardness of mind, and the only rational way of curing such defects is through a stimulation of the mental processes, without reference, at any rate in the beginning, to the vocal processes.

The reason that this principle of the mental action regulating the expression has not been more broadly applied by teachers is that they fail to note the difference between those defects in speaking that are purely physical, and those that grow out of temperament and incorrect mental action at the moment of speaking. The physical defects are to be remedied largely through practice in public speaking, and occasionally through training in voice-culture; the other defects may be eliminated through a training in vocal expression.

Gestural expression differs from mechanical gesture drills just as vocal expression differs from training in vocal technique. Nine-tenths of current gesture training is useless, and its results are inexpressibly bad. If one's bearing is awkward it is, in the majority of cases, the result of mental habit. To teach one to act dignity by putting on some of the externals makes one stiff or does no good at all. For if we can not get a student to conceive dignity, to live dignity, he will forget all about it when he faces an audience, or will present an imitation of it a child would recognize as counterfeit. My experience teaches



me that when a man has confidence without being egotistic, is easy in mind, is in earnest, knows and feels his author, has no temperamental restrictions, and is self controlled, his gestures are good and appropriate. When they are not so, our aim is to make them so through mental action. This is in accord with all that psychology teaches us and in accord with the science of those who have made contributions to the study of gesture. To repeat what has already been said in connection with vocal expression: Certain conditions of consciousness are recognized by certain signs, and the best way, we hold, to get those signs is through mental technique. Let us remember that the question, where to use the gesture in reproductive work, is a question of art, and has nothing to do with the matter under discussion.

We object to the mechanical school on the ground that it makes a great many pupils unnatural and affected. Then we are told that that is because of the poor teaching. We do not deny that poor teaching will destroy the best method; but we still hold that the probability of producing affectation is inherent in the mechanical method. It is only because a few teachers have succeeded in spite of the method that it has endured so long as it has. Every effect produced by the old school, with the exception of a few accidents in impersonation, and certain accompaniments of intensest feeling, can be obtained by the new school in a rational way through a stimulation of the mental activities, and with far less danger to the pupil's individuality.

It seems to me, in view of what has been stated, that the superiority of the new method has been made clear. The average student is born with the technique of speaking. What he needs more than anything else is the ability to interpret (using that term in its broadest sense), and the power to make manifest to his audience the conception of his author. Our drills in expression aim to give him this power. Where they fail, it is owing to the mental or emotional restrictions of the pupil, and in such cases we are better off than the old school. For it tries to cover up inability by a very perceptible imitation, while we develop the pupil as far as his ability will permit, and

are far more likely, by our method, to increase that ability than is the mechanical school.

Another feature of the pedagogy of the new elocution is that it strives after gradation. A study of psychology teaches us that certain steps must precede others. There is no doubt that the new elocution certainly is aiming at, although it has not yet attained perfection in, a method better graded than that which has existed heretofore. The new elocution starts with analysis of the text, training the student in the interpretation of simple passages, training him to appreciate and to express simpler forms of emotion. As his power of discrimination grows, he is led to subtler analyses; and as his appreciation of the profounder emotions develops, those emotions are studied and practiced. Perhaps the difference in the two methods can be made clear by a simple illustration. I know certain teachers who begin with developing the different qualities in the pupil's voice—the *orotund*, the *pectoral*, the *guttural*, etc. Now, granting that the large, soulful quality of the voice may be called the *orotund*, is it not a violation of every principle of psychology to attempt to develop that quality unless the pupil can conceive the sublimer thoughts and emotions that will find expression in the *orotund* quality? Almost invariably the result of striving to get *orotund* quality into the voice without training the pupil to conceive and feel the emotion behind the quality, leads to loudness without soul. The *orotund* quality is more than mere loudness. It is soul largeness, and is often much less forceful than the normal quality. That is to say, a sublime piece of literature can be read with fullest effect and yet not be heard beyond a radius of twenty feet. It is the peculiar suggestive quality of the *orotund* that we aim to develop through literary interpretation; and, therefore, using this one illustration as a sample of our whole method of graded work, the pupil must be led by easy stages from the simpler and more common forms of emotion up to the sublime, and through his endeavor to manifest these various shades of feeling a genuine *orotund* is developed. This is what is meant by grading the instruction.

I have been told a hundred times that we have no technique.

One of our number told us some time ago that one of the greatest lessons the Association had taught us was that there was a technique in our art, and we had to master it if we would become artists. It was agreed that his point was well taken, and, consequently, it was thought that the death knell of our method had been sounded. Technique! The average elocution teacher to-day could not pass a primary examination in the technical work of the new elocution. Our technique requires a lifetime to master. Brain drills, imagination drills, emotional drills,—these form our technique. Here is where the fault lies with the elocution we criticize. It held, and holds, that, since there is a triad cadence and orotund quality in our speech, therefore we must drill a pupil on this cadence and on this quality. No, we answer; train the pupil's powers of discrimination, so that he thoroughly understands his author, and train him in the expression of his emotions through the development of his imagination and feeling, and if triad cadence and orotund quality are the fitting exponents of the author's thought, the cadence and the quality will come. And when they come, as come they will, the pupil will be natural. Tell us we have no technique? We are all technique. We take all that is valuable in Rush, Delsarte, and the rest, and train our pupils in every possible form of expression revealed to us by these scientists; but our knowledge of psychology teaches us that we must seldom or never separate those forms from the state of mind that creates them.

I want to put this argument to the convention. The scientists in vocal and pantomimic expression have told us that certain signs manifest certain states of consciousness. If their results have any value they teach us that some individual, expressing certain conditions of mind, unconsciously used certain forms of expression. Now, I ask you, what surer way can we find of getting the same effect than by starting with the same cause? "Oh," one says, "we are restricted and self-conscious." Then, I reply, your own philosophy should teach you that the best way to get restrictions and self-consciousness out of the voice and body is by putting a feeling of greater intensity into the brain. If our aim is to get a big voice without

regard to quality, let us retain our mechanical teaching. If we regard elocution as a series of serpentine twistings let us go on in this way. And I am just a bit afraid that some (who are not present, of course) will go on. For if we take away their mechanics they have nothing else to teach.

There is just one more class of objectors, of whom I must say a word. They claim that recitation deals with the productions of others, and hence we must not feel genuine emotion, but must use only the signs of the emotion. Now, I grant that there are certain accidents of expression, like lisping, panting, or a humped back, that must be put on, so to speak, but genuine feeling must be behind it all. I care not how fine spun are the theories of these objectors, their results are cold and mechanical; or where they are not, it is because feeling has got into their work in spite of them. And lastly, nearly all the best readers, actors and singers say they do feel. I leave this with you with the anecdote of the Greek philosopher of the Casuist school. He argued one day with a friend, and proved by apparently incontrovertible logic, that the other fellow was not alive. His friend said: "Your arguments are unassailable; I suppose you are right;" *and he got up and walked.*

The second distinguishing characteristic of the new school is its attitude toward literature. Let me say once more that it is not claimed that the past did not use good literature. In fact, it probably used a higher class of literature than the elocutionary world, as a whole, does to-day. The reason for this was that there was not the amount of poor literature in those days that we have now, and, consequently, the elocutionists dealt with a higher class of material. But we must remember that the average elocutionist had no real sympathy with good literature, and, consequently, sought out the cheaper and more catchy kind, until to-day the elocution world is flooded with cheap and meretricious productions that are turned out to supply the demand of so large a number of elocutionists. The new elocution will have nothing to do with poor literature. Its pathos must be genuine sentiment, its humor must be pure and clean. We hold that every time a pupil recites or studies -

cheap production, his artistic sense is thereby marred. Cheap literature reacts upon the mind and soul, destroying the keener sensibilities, and hence the art. If it is claimed that for immature pupils the higher class of literature is too difficult, we answer that it is just here that the new elocution has its value. There are hundreds of examples of good literature that are within the comprehension of any student who can ever hope to make a reader, and through a study of these simpler art-works the pupil is lead to a comprehension of the higher flights of poetry. Another reason why cheap literature is so prevalent on the elocutionary platform to-day is that it is easy for the reader to render, and for the audience to understand. It is palpable, tangible, and therefore meets with a certain amount of success with half-educated audiences. But the latter are no judges of literature, and know still less of the recitational art. If we are training our pupils simply to make fun and to give an audience thirty thrills in thirty minutes, let us keep at this style of literature. But the new elocution will have none of it. It holds that the particular function of elocution is not to amuse, not merely to entertain, in the popular sense of that term. The art of recitation exists that by it good literature may be brought to the public, just as the musician's art exists to bring great musical compositions to the world. Our art does entertain, but entertains the highest faculties. Our art is not that which shall serve as a specific for dyspepsia or over-taxed nerves. Its success is measured not by guffaws, but by genuine, hearty, uplifting laughter; not by shrill whistles and thunders of applause, but by the subdued hush and awe.

Since, then, our art is the handmaiden of literature, we must understand literature. And so the new elocution spends a great deal of its time in careful and critical analysis of English masterpieces. This analysis is truly educative, of both intellect and emotion. All the effects of literature and its technique are carefully studied with the object of inspiring a genuine love and enthusiasm for literature, and until that love and enthusiasm come, there can be no such thing as artistic vocal expression. There are no two sides to this question. I am willing to acknowledge that there is room for a difference of opinion

as to details, but as far as the principle is concerned I glory in my dogmatism. There are a number of teachers who have caught the spirit of the new elocution as far as the vocal expression idea is concerned, but beyond that they can not go. It requires a peculiar gift or much training to be able to realize a literary masterpiece in its entirety. The presentation of a piece of literary art in its true proportion is one of the most difficult tasks of the reader, and it is in this task that so many of the profession fail. Details are overdone, gesture is overworked, all kinds of useless externals are introduced, until there is so much detail that you can not see the forest for the trees. I ask you candidly, how many in the profession are there who can interpret for a cultured audience Shakespeare, Milton, Browning, Tennyson. No doubt there are quite a few, numerically speaking, but proportionately, I doubt if they form ten percentage of the whole profession. If it is argued that the fault is in the pupil, I reply that it is just here that the new elocution has introduced a new feature into the work. It insists, as a part of its training, upon the development of the pupil's powers of literary interpretation.

The third and last of the striking characteristics of the new school is its art. Recognizing that if recitation is an art, it must have a close connection with the other arts, the student is led into a study of art in general and literary art in particular. We strive to understand all the arts as far as possible and to learn from them such lessons as will make artists of us. The average elocutionist to-day has no genuine art. He makes points here and there and gets certain results, but they do not by any means constitute art.

My paper is already too long to permit me to develop this feature in any detail. I have simply to say that a study of art is absolutely indispensable for anybody who would deal with literary masterpieces. I recognize the fact that a great many people who are in no sense of the word artists talk very glibly on this subject, but their platform results are absolutely worthless as art-productions. If it is asked who is to judge of the artistic merit of a recitation, I answer, only an audience of culture; and such audiences have set the stamp of severest disapproval upon ninety-nine one-hundredths of our work.

As a result of the art-training and the training in literature, the pupils of the new school have a higher ideal of literature, of art and of life. They recite *to* an audience, not *for* them. Their ambition is to serve, so to speak, as ministers of literature; to interpret the great ideals of the poet's mind; and they deem their highest praise not that which says, "What a beautiful voice he has," or "What graceful gestures!" but "What a beautiful poem that is."

In closing, I wish to deal briefly with a few details which time does not permit me to elaborate. I trust these concluding paragraphs may be sufficiently suggestive to justify me in drawing your attention to them.

We are often met with the remark that to call ourselves new elocutionists is presumptuous. We reply that we simply follow in the footsteps of other branches. Take, for instance, the new rhetoric. Does it claim to teach a better style than Shakespeare's? By no means. No system of pedagogy can be judged by isolated cases. But the new rhetoric, with its keener insight into the mind, develops its students in such a way that its average result is better than that produced by the methods of the past. This new rhetoric has some distinctive features that differentiate it from the old rhetoric so called, while at the same time it may retain many features of the other. So with the new elocution. It produces a better average result, and has its distinctive features. It does not claim that every one of its students will become an artist. What is sure, however, is this: Divide a class of twenty pupils between a teacher of this method and one of the old school, and the students of the former will come nearer to realizing the ideal of elocution than will the other group. This is all that we have to prove to win our case.

If new elocution sounds presumptuous, let us call it the true elocution. Nobody regrets the necessity of the term "new elocution" more than its disciples. But, unfortunately, the adjective had to be adopted in self-defence.

It is strange that among those who deprecate the term "new elocution," there should be such a remarkable scramble to get inside the fold. It is really laughable to read and hear the numberless explanations that people give to the term "new

elocution." Let us simply remember that whether you stand with your weight upon your left foot or right foot, or use a gesture here or there, by no means makes the difference between the right and the wrong method.

The most severe criticism that can be brought against the average teacher of so-called elocution is that he teaches all that is really valuable in his method in six months (to say nothing of the bad teaching he mixes with it), and after that, he confines his attention to teaching the pupil "pieces." He may, if he is adroit, succeed in attenuating his knowledge, and manage to spread it out over a year, but the bright student soon perceives the flimsiness of this instruction, and starts out in search of better tuition, while the duller pupil contents himself in spending another year, so as to get his diploma by means of which he can foist himself upon backwoods audiences.

I think I am safe in claiming, too, that the new elocution attracts a better class of pupils than the old; not only attracts them, but holds them. This is one of the most significant and hopeful signs of the elocutionary times.

It was remarked that the untrue elocution spent much time teaching pieces. Does not the true elocution teach pieces? Certainly, but in a rational way. It uses carefully chosen pieces, each one of which is selected with the purpose of illustrating certain phases of our art. The pupil does not always master the reading in its entirety, but if he gets the particular power for the development of which the selection was intended, that is all we demand for a long time. When our students are really ready to render lengthy numbers, they need only a few words of advice and criticism. With the old method, the fact that a pupil recited one selection was no guarantee at all that he could recite another of the same kind. In the newer method a selection is studied because it represents a type, and, once mastered, serves ever afterward as guide and touchstone.

The results of the new elocution are slow in coming, and we have seen why. It deals only with the best literature, and for the understanding and appreciation of that many years of training are necessary. We must, therefore, not compare a student who has been trained under this method for a year, and



who had, perhaps, only a crude notion of literary art at the beginning, with a student of a poorer method, of ripe experience, and, perhaps, genuine culture.

The profession has frequently put itself on record in criticism of the attitude of colleges and universities toward elocution. It may be prejudice on my part, but I am inclined to think that the average college faculty knows pretty well what it is about. Elocution was, as a rule, left out of colleges, because it was a huge farce. But to-day, and I have no hesitation in asserting it, it is gaining recognition through the efforts and results of the new elocutionists. The cultivated public, too, is gradually becoming convinced that there is a new elocution, and that it may attend readings without the dread of subsequent nightmare.

Another result of the training of the new school is that it leads to independence. The student is continually thrown upon his own resources. And so, after his days of instruction are over, he is largely independent of his teacher. Many, many readers to-day of some ability dare not attempt a recitation of any depth without the advice of a teacher. I will not mention names but I might, if I would, cite many examples of this.

The new elocution is progressive. Refusing to submit itself to arbitrary rules, it is ready to make any advance that it sees to be a true one. It studies art and science so that it may learn from these whatsoever may be of value in methods of instruction or in platform work. One member of our convention recently stated that we spent too much time talking about art and psychology. Well, I grant that the average talk on these subjects is not of much value. But for those who intend instructing pupils in the pedagogy of the subject, a knowledge of psychology and of the principles of art is absolutely indispensable.

One wing of the new elocution has held that after the pupil has the thought and feeling, he should go ahead and recite. It left out of sight the fact that recitation deals largely with the work of others. Therefore, if the selection contains any personation, there is the danger of obtruding our own personality.

It is Shylock's thought, or Sir Galahad's thought, that must govern the expression, and if we are not careful we shall present our anger or our joy, rather than that of the character we are personating. The outcome of the method referred to has been that many of its disciples have no self-control. They do not guide their interpretation. One time they read well; at another, wretchedly. We must remember that in art there must be spontaneity and control combined. I think, however, that we are getting to appreciate this more and more and we may hope for a reform in the near future.

The new elocution is not always understood because many teachers and a large part of the public have no conception of literature and of art in general. A pupil may have made remarkable improvement in literary interpretation, his powers of discrimination may have developed in a most appreciable degree, but because he happens to render a selection not requiring extravagant gestures and tremendous voice-power his improvement is not discerned. Alas! too many judge elocution by the amount of voice the pupil may have and the number of his gestures.

The new elocution is essentially educational. It spends most of its time developing the student's powers of discrimination in the realm both of intellect and of feeling. It deals only with literature that is good, and so stimulates the pupil to a higher conception of literary art by introducing him to the fundamental principles of art in general, and thus trains him to be artistic in his own realm. It measures its success by the mental and imaginative growth of the student, combined, of course, with the artistic ability to express his conceptions.

Our first convention at New York fought a most bitter fight for the term "elocutionist." It held that since that word truly designated our profession we should not give it up because it had become synonymous with rant and affectation. That convention held that we should not resign the word but redeem it. Words mean what we make them mean, and so I say it remains for us to make the term "new elocution" stand for all that is best and highest in art. I care not for terms. You can call this elocution old or new, black or white, or what you will; but it is

our duty to stand for that which I have tried to show is the essence of the new elocution, until "new elocution" and "elocution" become in fact what they are not now, one and the same thing. Then we can drop the qualifying term and lift our heads once more in pride when we call ourselves "elocutionists."

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### DISCUSSION.

MISS GERTRUDE McMILLAN: It is very difficult to argue a subject with one from whom we have learned much; and after listening to Mr. Clark's delightful paper on elocution, I am reminded very forcibly of the old negro who was requested to take the negative side of a debate. He became very much interested in the subject and prepared a most eloquent address. After listening to his opponent, however, he arose and most humbly announced: "Mistah Chairman: I come heah dis evenin', suspectin' to invert de gen'l'man ob de opposition side to my way ob thinkin', but I is so fully inverted to his I has nuttin' to say."

I wish to emphasize at the beginning that I do not take issue with the speaker of this morning in regard to his *teaching*. There certainly is not a member of our Association who is not eager to adopt the most liberal, progressive method of instruction; my discussion concerns only the use of the term "new elocution."

Elocution is not an invention nor a discovery. It is as old as the human race, for it is part of man himself. Its true disciples find their ideal not in something ever changing, but in nature, with its fixed and immovable laws.

The era of Pericles was the Golden Age of Oratory and the Drama, and elocution has yet to attain the perfection it reached centuries ago, in early Greece. The ideas and precepts of Demosthenes and his followers must be realized and improved upon by the readers and the teachers of the 19th century, before there is an intelligent demand for a "new elocution."

Remarkable progress has been made in all the arts and the

sciences during the century, and elocution is no exception. For the great renewal of enthusiasm and for the progress of to-day, we are deeply indebted to such men as Dr. Rush, Prof. Murdoch, Prof. Lewis B. Monroe, and many others who have laid the *foundation* of that which is best in the so-called "new elocution."

To all who are ambitious for the greater success of our profession, new ideas and new experiments are heartily welcome, but to the term "new" elocution exception must be taken, from the fact that it is misleading and incorrect. We have not earned the right to a title which signifies that the knowledge and experience of the past were practically worthless and antagonistic to the best teaching of to-day.

The term "new" elocution implies that progress is the monopoly of a certain few, while every teacher or artist is *expected* to seek and to present new ideas. If we give to the world that which is bright and original, it is quick to bestow the title which we deserve.

Supposing that the "new" elocutionists have completely remodeled the art, and are the originators of methods heretofore unknown. Do custom and good form entitle them to the privilege of styling their views the latest thing? Every branch of learning bears the mark of progress, but it would be unnecessary, bordering on the ridiculous, should the professors of our universities constantly assert their claim to teach the "new" mathematics, the "new" sciences or the "new" languages. Thomas Gainsborough did not style his portrait-painting the "new" art, although it was radically different from all others, and bitterly opposed by the best artists of that age. The discoveries that are constantly being made in electricity do not make the science a "new" one. Paderewski does not attribute his genius to "new" music, and if the greatest singers consider their success as based upon merely new methods, it is not emblazoned to the world. We find that ideals of art have been realized in the great singers, musicians, painters and sculptors of the past. Surely elocution does not need to be stamped as "new" to be raised to the eminence it justly deserves. Indeed, such a term belittles our profession,

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implying that hitherto it has *not* been the subject of scholarly research. While it may have been lacking in popularity in the past and was without a sufficient number of competent teachers, still that which is excellent has always been the same.

One of the greatest evils of the present time is the craze for the new as tending to sensationalism. This criticism is frequently applied to elocution and is most justly deserved, when we would infer that the excellence of certain methods of instruction consists in *novelty*. The conservative spirit is much needed in the world to-day. It is necessary to progress that we should see good in the investigations of the past as well as of the present time. The new is not always significant of the best. The new is the crude and untried. It is not the mere novelty that enhances the worth of a branch of learning, but discovery of *truth* as it is found in the old or the new.

In a recent number of WERNER'S MAGAZINE an article was published by Mr. Clark, stating the reasons why his system of instruction is the "new" elocution. About the same time there appeared an address which was delivered by Mr. S. N. Sweet before the students of Clinton Liberal Institute in 1836. This is the first I have seen from his pen, and while I could quote indefinitely from the works of more *famous* teachers, showing their ideas to be identical with that which is best in the so-called "new" elocution, I merely give different views of Mr. Sweet to show the marked similarity of thought between an average elocutionist of sixty-one years ago and now unknown to fame, and one who claims that those views are distinctively the product of a recent, more progressive, age.

Mr. Clark says: "Elocution is the stepchild of *modern* systems of education." Mr. Sweet admonishes his pupils thus: "Grapple with men of powerful minds. Explore the depths of Shakespeare. Obtain all the knowledge you can of history, poetry, and philosophy." Mr. Clark advises us to "get at the spirit and the soul." Mr. Sweet also says a speaker should go out of himself, lose his own personality and think of nothing but his subject, and mentions innumerable orators and actors whose success was due to that fact. Mr. Clark tells us that "poor literature was the bane of the old elocution." Mr.

Sweet, in closing his address, admonishes his pupils never to fall below a high standard of study, reminding them that their "recitations have always been chosen from the best works of ancient and modern literature." And this over *threescore* years ago!

A number of elderly men and women, in speaking to me of their early elocutionary training, have said that it consisted almost entirely of selections from Shakespeare, "Paradise Lost," and the orations of distinguished men. The light, frivolous literature with which we are surfeited to-day would not have been tolerated then. If, however, poor literature is the characteristic *only* of the old elocution, may the spirit of the new quickly pervade those benighted members of our profession whose repertoire consists largely of such selections as "Tom's Little Star," "Lasca," and "John Chinaman at the World's Fair!" Nor does the mere fact that a reader or a teacher has his own conception of a poem indicate that that is the only new, or acceptable interpretation.

Mr. Clark claims that psychology is another characteristic of the "new" elocution. Mr. Mackay taught this fifteen years ago, while Dr. Rush's and François Delsarte's entire systems are based upon the close connection of the laws of psychology and expression. Psychology is not a new or complicated branch of learning. The most elementary instruction in the kindergarten or the primary department can not dispense with the training of the mind.

The speaker frequently used such expressions as these, "*our* methods;" "There is a school called the new elocution," etc., which would indicate that a certain number had banded themselves together to found a school representing their views, and that they all taught the same thing. But to the contrary, it is exceedingly difficult to ascertain just what is meant by the term "new" elocution, and who is the true representative of the widely varying systems bearing that name. One theory is the development of the individuality, and the abolition of rules. Another adheres most strictly to the science and technique.

A young woman in a city some distance from New York,

who knows almost nothing of the art of expression, said that she felt thoroughly justified in advertising as a teacher of the "new" elocution, for it was bringing her pupils every day! "It is the 'new,' you see, that catches the public eye." "Yes, but the selections you give, such as 'Wild Zingarella,' 'Mrs. O'Hooligan on Skates,' and others, are not in keeping with the new elocution." "I don't see why," she replied, "they are new down here!"

What right have these apostles of the so-called "new" elocution to claim certain great readers and teachers of the past as representatives of their methods? It is quite probable that they do not wish to be claimed for one thing! Why not say instead: The best in the new is only the old.

We have just been told that another characteristic of the *new* elocution is that "mental action precedes true expression." What responsible person ever believed the contrary? If mental action was lacking in Charlotte Cushman, Wendell Phillips, and Edwin Booth, what perfection might have been attained in their art, had they but known of this valuable truth promulgated (?) by the "new elocutionists!" We also learn: "The new elocution develops emotion!" Are the privileged disciples of this school (?) the only ones permitted to laugh or to weep?

I will repeat that the object of my paper has been under no circumstances to criticize the methods of the speaker preceding me, but to show that so great is the similiarity of thought between himself and other members of the profession, that the special term applied to his instruction is at present unjustifiable. The time will never come when we can array one school against the other, until there are *universally acknowledged* representatives of each. Mr. Clark, for instance, says that the old school was mechanical, and yet we fail to find who it was that stood for such a system. There is not a demand for a *new* elocution. We should glory in our art because it *is* old. Reading has not yet reached its greatest possibilities; but that is not all of which elocution consists. It is the broadest of all arts.

And oratory alone has been one of the most powerful fac-

tors for good in the history of our country. Let us say little of this advanced school that is working such a revolution in the art of expression until we hear less of the decline of oratory and the drama. However, we have little to fear. We have heard much *about* the "new elocution," but the "*new elocution*" we are anxiously waiting to hear.

By vote of the Association, the allotted times of both Mr Clark and Miss McMillan were extended so as to cover the full hour assigned for this subject. The limit of time being reached, Mr. Clark closed the discussion as follows:

MR. CLARK: If anybody else but our fair speaker had said half the hard things about me that she did, I should have been angry; but as she objects rather to the name than to the thing, I can accept her criticisms.

Her closing words are eminently appropriate. I agree with her that when we are educated up to the ideal held by the new elocution—pedagogically, spiritually, artistically—we can drop the qualifying term. That is exactly my contention. Let me repeat my claim: The new elocution combines in one method all that was best in the past and adds something new. It is not held that each of its details, so to speak, is new, but it can not be denied that, as a whole, it is in method and result, the highest ideal of elocution we have thus far had. No doubt we shall in the future see another new school, which shall be superior to the present, *as a whole*, as the present is to the past.

The young lady says, in her bright optimism, that we have no poor elocution—for that is what her words imply. I beg to differ. The great majority of elocution has been and is very, very bad. The force of many of my critic's arguments is broken when I remind you that she overthrows many claims I never made. I leave that to you.

I regret to correct the young lady, but there is a new astronomy, a new psychology, a new pedagogy, and eminent scientists have used these terms. Of course, no psychologist claims that the present eliminates the past entirely. It is rather that we now have a deeper insight into things, and this insight has so changed our methods that we distinguish them from those of the past by the term "new."



Let me add, in conclusion, that the Literary Committee asked me to write on "The New Elocution." I did not choose the subject, and let me close by saying that if I had had my way I should have liked to call my paper "The Latest Conception of Elocution." Yet, if that conception is, as an entity, higher, better, more philosophic, than the past had, I am willing to bear the odium of being called a "new elocutionist."

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The President introduced Charles Bulkley Hubbell, President of the Board of Education, who addressed the Association in part as follows:

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#### PRESIDENT HUBBELL'S ADDRESS.

*Mr. President, Ladies and Gentlemen:* It is a matter of pride to me, as a citizen of this great metropolis, and as President of the Board of Education, to welcome the members of this Association, and extend to you, as far as I may, our most cordial hospitality. Your presence here is only another proof that New York is coming to be regarded as a great educational centre.

I find myself somewhat embarrassed by the fact that I am apparently the only speaker on your program who is not an expert in the art taught by you all. I will not even except Mayor Strong, for, when he speaks, "things happen," and what greater result can be claimed for the utterance of speech. I have almost concluded that I must be regarded as "the material" that will be worked up, clinical accessories, by the elocutionary anatomists, on some other occasion during the convention; in other words, that my poor voice is to be strangled and butchered to make another Roman holiday. In my distress at this thought, I would fain claim the immunity that attaches to a member of your guild, and hope for the fate of the poor Scotchman who, when brought into the company of a once famous Highland clan and when some of its members sought to make merry with the wandering minstrel, displayed a portion of his long-concealed and much-faded plaid similar to their own, with the effect that he was soon made an honored

guest. I shall therefore expect most brotherly consideration at your hands, for surely "a fellow feeling makes one wonderful kind." The first \$500 that I made after leaving college was derived from certain misguided youth who were led to believe that I could teach elocution. What little I then knew of your art was taught me by Prof. Monroe, one of the most finished elocutionists of his day. I tried to teach those confiding boys, just a score of years ago.

You have suggested that I speak of the relation of elocution to our public schools from the standpoint of one engaged in their administration, and I welcome the opportunity. I need not tell you that a well-cultivated voice is one of the first essential things to successful teachers in any department or grade of any school. It is true that teachers succeed with a certain measure of success without it, but it is in spite of the deficiency that any success is attained. This instruction should begin and perhaps is most important, with the youngest child who comes into relations with the teacher in the kindergarten. A sympathetic voice appeals to childhood when nothing else can. It invites the confidence of the child, arrests and holds its attention, and paves the way for imparting knowledge of principles in a way to encourage those who possess that most valuable feature of a teacher's equipment, and to confuse and to discourage those who have it not. The latter wonder why they can not secure and maintain the attention of the child when the voice is monotonous, unsympathetic, and uncultivated. I welcome this opportunity to express my opinion of the value of a more general study of the principles of elocution and voice-culture in our public schools.

What do we understand by elocution in its relation to public school instruction? Is it not the art of correct delivery in speaking or in reading—the art which teaches the proper use of the voice? Porter says of it: "It anciently embraced style and the whole art of rhetoric, but now it signifies the manner of delivery of our own thoughts or the thoughts of others." Is it not most important, then, that our teachers should be masters of the art which most efficiently brings to the mind of the pupil that which he would present for consideration and

appropriation. It is not my province on this occasion to remind you of or enlarge upon the triumphs of the human voice when cultivated and developed as God always meant it should be, even as the muscles and the mind were intended to be developed. How, for many centuries, the conduct of mankind was governed solely by its expression, and how the greatest minds connected with the development of civilization ever found as their most powerful ally that vehicle of human thought, the cultivated voice. I would not belittle the effects of cold reasoning or of earnest appeal, as expressed in written or in printed language; but it seems to me that when compared with the achievements of the human voice, where the listening ear attends upon the cadence of each uttered word, the claims that were made long since and that ever since have been made for the power of language well spoken are more than substantiated.

Gladstone had, from the beginning of his career to the time when he retired from the House of Commons, the majesty of his wonderful voice as his most powerful ally. The sympathetic tones of Lincoln, the resonant periods of Webster, the witchery of the voice of Henry Clay, all furnished tributes to the almost divine power that Almighty God gave to every man when he distinguished him from all other things of his creation by bestowing upon him the means of thought-expression, and the indication of emotion through the utterance of that which we call the human voice.

So long as the human mind is constituted as it is now, it will continue to be moved by the power that is exercised by this wonderful art. Those who do not possess it effect to despise it, and those who possess it have a power that, however great may be their mental endowment, finds it supplemented by the possession of a power that carries with it conviction, enlightenment, encouragement, or reproof. There has been, within the last ten years, a revival of the interest that was once attached to this most important study. Intercollegiate debates and oratorical contests now command almost as much interest as intercollegiate athletic contests; and the young man at Harvard, Yale, or Williams, who meets worthy foes in the forum,

in the battles where intellectual force and powers of persuasion contend for the victory, when he prevails, finds himself at the end of the struggle the wearer of the bays—as much a hero as the lad who wins the victory in swift flights or in the fierce contests of the football field.

You and I have been in classes in schools, public and otherwise, where teachers whose lives sometimes have been spent in preparing themselves for the work of their calling were found to fail signally, because, forsooth, they had absolutely neglected to avail themselves of the advantages that come from the cultivation that is possible for a very ordinary voice. Their lessons were presented in monotonous and wearying tones. The pupil failed to become interested. The teacher becomes discouraged, and the poor boy or girl, who might have been awakened by earnestness of utterance, varying inflection and skilful use of the vehicle that should carry the thought, is condemned as a stupid child, and meets the fate unfortunately awaiting so many children similarly condemned. The evil is only half stated at this point, for the same teacher, failing to realize the importance of his or her own proper method of speaking, overlooks similar faults in the child; with the result that in that teacher's class there will be found many youth who go to swell that great majority of those who speak the English language as though it were dead and daily assist in its burial. I boldly affirm that this inefficient work in the classroom, chargeable to faulty elocution or no elocution, has its deleterious effect not only upon the health, but upon the character, of the child. First on the health, because of a failure on the part of the teacher to recognize the importance of the cardinal principles of elocution which, as I understand them, include, first of all, proper methods of breathing. The child that is allowed to stand with shoulders inclined to the front, mouth half open, month after month and year after year, in many instances develops under the tendencies perhaps inherited, into a sickly and weak specimen, soon to be cut down by acute attack. You and I have often seen children, at their lessons in reading, holding the book with both hands, thus inclining the shoulders to the front and establishing a practice that in many instances never will be corrected.

Second: Slovenliness of speech has a direct bearing on character and habit. The boy or the girl who is taught to assume a proper and correct attitude when using the voice will be made watchful and alert in other things. The boy or the girl taught to be watchful with reference to errors in utterance of speech will be assisted in the development of accuracy in other directions.

Slovenliness of speech is almost always accompanied by a slovenliness in dress and by carelessness in habits generally. The untold misery that is suffered every year by young children who are obliged to sit in a classroom and listen to the harsh tones of the monotonous voice of some teacher entirely oblivious of its effect is indeed unpleasant to contemplate. I hope that the day is not far distant when the cultivation of the voice of every child in every school will be regarded as of quite as much importance as his equipment in other directions. It certainly will be just as valuable to him in after life as any other one thing that he can secure, and it matters not whether such child remains in the ranks of labor or engages in professional or in mercantile pursuits. The man or the woman with a good, well-modulated, cultivated voice has an advantage which, in the fierce struggles of competition in every department of life, will be sure to stand the possessor well in hand. It is my hope that before another year has passed we may have a supervisor of voice-culture in our public schools, whose work shall be confined exclusively to supervision and instruction of our teachers. I do not regard this altogether as one of the accomplishments of life, but as one of those necessary parts of general equipment that ought to be acquired by every child brought into relation with our department of public instruction.

I have had the pleasure of listening to an incomplete discussion of the comparative merits of the new and the old school of elocution. I was not aware that your ranks had been divided into contending wings, and I hastily assume that perhaps the new woman has brought with her the new school of elocution. My remarks are not related to the elocutionist who depends upon the tricks and jugglery of speech that he may entertain and amuse the gathered throng, but to that larger body who represent the benefits that come from the cultivation of every

human voice for the practical uses for which God intended it; and may I say right here that if the great benefits which seem to me looming up in the near future in connection with our Department of Public Instruction are to be realized, the successful elocutionist must build his special skill upon the foundation of a liberal education. All specialists who are lacking in this particular must ever have distinct limitations in their work. I therefore venture to hope that those of you who may be charged with the drilling of such youth as may come under your instruction will first insist that those who intend to follow your special calling shall fortify themselves with the benefits of a broad and liberal education.

Will you permit one whose point of view is different from that of most of you to utter one further word of caution to those who may be inclined to give undue prominence in the school to the boy or the girl who is found to be clever and gifted in declamation. Many a youth who might have been a useful man has been spoiled by teachers who gave undue importance to the apparently talented and clever declaimer, and who has developed with reference more to that than to anything else, while matters of more importance were neglected. Few of us can go through life "on our faces," and not many more, I believe, "on our voices." Some there are whose faces have been their fortunes and some we know have acquired fame and fortune with their voices almost unassisted by anything else, but both constitute dangerous assets in connection with which bankruptcy may come at any moment. The boy in school who is always called upon on every occasion to "speak his little piece" comes to regard that as the most important thing in his school-life and is liable to neglect other things to his great detriment. My plea is for general voice-cultivation and not for the development of special cases.

What a most ideal condition would prevail if every teacher in our public schools, in addition to the equipment included in a well-trained mind, the possession of a noble character and a sympathetic nature, had a correct understanding of the value there is in the cultivation of the human voice, with the possibility of power that accompanies it. There is no reason why

every teacher should not have the training that would enable such teacher so to instruct such pupils under his or her care that they breathe correctly, speak correctly and use to the best advantage that most divine of all gifts, the human voice.

I can not close these desultory remarks without paying my tribute to one of your number who is one of my audience at this time—Prof. Raymond, of Princeton—for the patience and the encouragement that he showed in connection with the raw material that I submitted for his skilful treatment. I thank him after these many years, and

“ I thank you for your voices, thank you;  
Your most sweet voices.”

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#### DISCUSSION.

CHARLES B. GILBERT, Superintendent of Schools, Newark, N. J.: I will be very brief, for I am no orator as President Hubbell is, and I see no reason why I should be before a company of orators; yet I am interested in the public schools, I am interested in your beautiful art, and I am distressed by the fact that it is the most neglected of all arts—I mean by the average citizen. I have wondered why, and I think it is for two reasons. One is that it is the tendency of all art to become artificial. It is by art that man manifests himself to his fellow-men. It is by artifice that man conceals himself from his fellow-men. It is the tendency of all arts to become artificial, to turn into artifice. Art for art's sake is thoroughly detestable. It has no excuse and murders art itself. As soon as the devotees of any art begin to follow the technique as the main thing, then the art is dead.

Elocution, possibly more than most arts, tends to run into artifice, because the elocutionist deals not with his own thoughts chiefly, but with the thoughts of others. I am distinguishing elocution from oratory, in which the speaker utters the best that is in him, in the best way possible. The elocutionist, however, ordinarily talks that which somebody else has written, and tries to give it back second-handed and cold to the world. So the danger is especially with you, ladies and gen-

tle men, and with those of your profession, that you may turn your art into artifice.

We have had, alas! going all over the land, numberless men and women—pretty men and sometimes pretty women, with very little mind and with very little heart—who have misrepresented you; and if this convention of elocutionists has progressed from “Curfew Shall not Ring To-Night” to the study of the voice-training of children in our schools, is it not a stride worthy of a Colossus? I congratulate you on having taken the stride. What can you do, ladies and gentlemen? Your greatest work, indeed the greatest work in the world, is with the little children, directly and indirectly.

You are met to bring about that state of things so admirably portrayed by Mr. Hubbell. In the first place, get at the teachers. I wish he had put it even more strongly than he did, and that we could do away with those terrible voices which drive our children wild. Sometimes in my duty as superintendent, I am tempted to flee from the room to rest my ears and my soul; and I have pitied the poor children who have to sit there for five hours a day. I have thought of the effect upon their moral natures; and I wonder that a child in such a room keeps good-natured; and they do not always.

I wish that in every city in the land there was a trained elocutionist who could get at the teachers and teach them to use their God-given voices. The parents of the children are very careful that their children be not bow-legged or cross-eyed; that their bodies shall be trained and well equipped; but scarcely a parent ever thinks of the voice. Now, the voice is that by which, more fully than in any other way or by the use of any other organ or art, the soul of one person is laid before his fellow-men, for the good of his fellow-men. Every mother should be made to feel that it is ten times more serious to have the child's voice spoiled than to have his legs crooked. That can be done through the schools; in the first place, by having in every schoolroom a beautiful voice for the children to listen to. They will unconsciously copy it. Then there should be a careful correction of the vocal faults to which all children are subject. This should be given very great and close attention.



Then, in the higher grades of public schools there should be the study of literature from the point of view of interpretation to others; and that is your art. See to it that the boys and the girls in high schools, interpreting literature, etc., never "elocute." "Elocuting" is what has been the bane of elocution. Remember that art is the interpretation of the soul, the disclosing of the soul, and that "artifice" is the concealing of the soul; and that you are to train others to lay bare the best that is in them for the benefit of mankind. In that way, you are true elocutionists, new or old, I care not.

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WEDNESDAY EVENING.

This being the evening of the reception tendered to the National Association by the New York Teachers of Oratory, there were no public exercises.

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THURSDAY MORNING.

President Chamberlain in the chair.

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THE STUDY OF ELOCUTION AS RELATED TO  
LITERATURE.

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GEORGE L. RAYMOND.

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The history of literature is the history of the evolution of written discourse from oral discourse. In the early ages, the styles of both orators and story-tellers grew out of the methods of speech. When the story-tellers became artists, they turned the requirements of accent and inhalation into measure and line, and thus developed verse. All verse, even of an epic, died with its composer, unless its peculiar fitness for recitation caused succeeding minstrels to echo it down the ages. A lyric died unless its rhythm sung itself into a song so full of

sweetness that the world could not forget it. Even after men began to record their thoughts in writing, the ideal of style continued to be framed upon that of speech. Philosophical disquisitions were presented in the form of dialogue; and when epics and lyrics ceased to be merely recited, the poets substituted dramas which, for full effect, compelled recitation. To-day, oral requirements continue to determine style in our written orations, our dramas, and the most artistic parts—the conversations—of our novels. Of other forms of composition, the same is true, though not to the same extent.

Such being the genesis of literature, what lessons can we draw from it? Most thinkers admit that no method of development manifested in the history of the race is out of analogy with that which is manifested in the history of the individual. If this opinion be justified, we have a right to infer that proficiency in oral discourse on the part of the young is desirable, if not essential, as a preparation for proficiency in written discourse. Do facts, however, warrant this inference? Why do they not? Almost anyone who has had experience in colleges in which elocution is faithfully taught can count twice over on the fingers of one hand the students ranking high in rhetoric, when in upper classes, who had not shown interest and aptitude in elocution, when in lower classes. He can point to scores of graduates, also, of high professional and literary rank, who, throughout their college courses, manifested no ability whatever, except in elocution. This is a fact more important than many suppose. Three men of whom this is true are suggested to me, as I now write. All are living in the largest city of our country, and are well known by reputation. The one, too, occupying the most exacting literary position, where his work is constantly submitted to most critical tests, seemed, in college, utterly devoid of the slightest germ capable of literary development. But he was a hard worker. In elocution he succeeded; and the temple of culture is entered by many doors. The instructor who induces a young man to push open one of them will force him to a glimpse that will lure him further. To apply this to our present subject, the door of literary art stands close beside that of elocution. How was it with Henry Ward

Beecher? He tells us, in his "Yale Lectures," that "it was" his "good fortune in early academic life to fall into the hands of Prof. Lovell, and for a period of three years," he "was drilled incessantly, in posturing, gesture, and voice-culture." Has any one ever been heard to say that, when in college, Mr. Beecher studied any other subject incessantly? Mr. Motley, the historian, when in Harvard, was probably a student in all departments. But to one study, he and Wendell Phillips together devoted themselves with special assiduity. This was elocution.

All facts, even when only approximately universal, illustrate principles behind them. It is easy enough to perceive a general reason for a connection between a knowledge of elocution and of literary art. The latter is printed to be read; and words, to be read easily, must be selected and arranged for that purpose. This is true, even when they are not to be vocalized. "In reading without utterance aloud," says Alexander Bain, in his *Rhetoric*, "we have a sense of the articulate flow of the voice as it appeals to the ear." If this be so, the deduction is unavoidable that the man who, himself, knows how to read well will be the most likely to know how to select and to arrange words so that they can be read easily by others. He will be the most likely to know just where to introduce the accents causing rhythm, the pauses enabling one to breathe, and the important words emphasizing the sense; to know where to hasten the movement by short sentences and syllables easy to pronounce, and where to retard it by long sentences and syllables hard to pronounce; to know how to balance epithets and phrases, when ideas are to be contrasted, or to parallel them when they are to be compared; to know how to let proof, if decisive, unwind like a cracking whip-lash, at the end of a periodic sentence or climax, or, if indecisive, unravel into shreds at the end of a loose sentence or an anticlimax; to know how to charge his batteries of breath with consonants and clauses that hiss, whine, roar, or rattle, and give thought the victory over form, through rhyme that is loaded with reason, and rhythm that repeats the thought-waves pulsing in the brain, or only to waste his energies in cataloguing names for things that never waken realization of what they can not picture, that never

rouse imagination save as they first lull to dreams, and that never stir one vivid feeling except of gratitude when their dull details are ended.

What has been said is true as applied not only to the writer but also to the critic of writing, not only to him whose compositions are to influence others but also to him who is to be interested in the best that others can produce. How can one be expected to appreciate that which has caused writers like Shakespeare, Milton, or Tennyson to put their thoughts into verse, if his ear have never been made acquainted by nature or by training with the relations and the meanings of sounds. Upon such a man, all the time and the care that these poets have expended in arranging their words in another form than prose have been wasted. As Prof. J. R. Seeley, lecturer upon modern history in Cambridge University, Eng., says, in his essay upon "English in Schools:" "It is more than a hundred years since Bishop Berkeley propounded the question whether half the learning and talent of England was not wholly lost because elocution was not taught in schools and in colleges. The same question might be repeated now, so slow are we English people in taking a hint. \* \* \* I think that by this means, more than any other, may be evoked in the minds of the young a taste for poetry and eloquence. This taste is very universal. Generally, when it appears wanting, it is only dormant; because no means have been taken to cultivate the sense of rhythm, and to make the delightfulness of speech understood." To the same effect, F. W. Newman says, in his article on "A University Curriculum:" "If a systematic reading class of the noblest poetry, under the guidance of a judicious elocution master, be added, no lack of taste for our poetry need be feared."

There are other reasons, not so commonly observed, why a study of elocution is beneficial to the production and the appreciation of literature. They may be considered under two heads: First, those connected with the character of literature as an art; and second, those connected with the necessity, as a prerequisite for proficiency in any art, of acquiring skill.

In the first place, literature belongs to the department of art.

This fact necessitates its appealing, not—as science does—to the understanding through direct statements with reference to ideas or emotions, but to the imagination through forms representative of these. In other words, the imagination thinks of that which art presents, by perceiving images which appear in the mind. But in different arts these images are awakened in different ways. The inarticulated sounds heard in music start within one a general emotive tendency—active or restful, triumphant or desponding, gay or sad, as the case may be—and this tendency influences the general direction of thought; but exactly what the form of the thought—or the image—shall be, the mind is left free to determine for itself. The same composition may make a farmer think of a thunder-shower, a sailor of a tempest, or a soldier of a battle-field. In painting and in sculpture, on the contrary, it is the form or image that is determined by the presentation, and the emotive tendency that the mind is left free to determine afterward.

Literary art stands half-way between these two extremes. It appeals to the imagination not only as sounds do—which fact is evident to all of us—but also as sights do. Words almost invariably recall things seen, as do the words “horse,” “house,” “hill,” “insight,” “outlandish,” “overlook,” “undermine.” The peculiarity of elocution is that it develops, and therefore reveals to men, both of these linguistic possibilities. The rhythm and the pitch of the general movement produce effects of sound. The articulation of the words, to say nothing of the accompanying gestures, produces effects of sight. If, in elocutionary delivery, a man forget to appeal to imagination according to the methods of sound, he ceases to have that drift which is necessary in order to draw into the channel of his thought, and sweep onward, as music does, the emotions of his audience. If he forget to appeal to imagination according to the methods of sight, i. e., to remember that his words, and each word in its place, must cause his audience to think in pictures, then his motive, being merely musical, begins to have the effect legitimate to music. It either lulls people to sleep or, if not, at least leaves their minds free to determine for themselves what they shall think of. His delivery fails to hold them to the

particular subject-matter that he is presenting. Subtly recognizing this fact, experienced elocutionists always select for recitation a composition that is not only musical but picturesque. They do this not only that their gestures may have something to portray, but that their words may suggest images which their audiences can mentally see. It is true that oratory and certain poems designed primarily for recitation are sometimes characterized by a degree of rhetorical repetition, which, if introduced into essays or into poems of a different character, detracts from their excellence. The repetition is necessary in order to render fully understood that which is to be heard but once. But in that which is to be read from print, a man may glance back and do his own repeating, and he usually prefers to do it. This kind of oratorical repetition, however, is not a necessary adjunct of the picturesqueness of style just mentioned. I used to wonder why it was that foreign critics—French and German—almost universally fail to assign very high rank to the poetry of Tennyson, while they do assign it to that of Byron. I am quite sure now that the line of thought just suggested, partly at least, explains both facts. The depreciation of Tennyson seems to be owing to his overbalancing appeal to the imagination through the methods of sound. Those not familiar with the sounds of English words and the more subtly associated suggestions of these sounds often fail to recognize his artistic qualities. Tennyson, however, was a great poet. His work often appealed to the imagination through the methods of sight, also. For that which does not do this, or does it but slightly, we must look to his followers.

In the following quotation from Mr. Swinburne's "A Parting Song," all of you will be conscious of a musical flow of syllables, but you will not be conscious of seeing images rise in succession before the imagination. You will not be lifted into that realm of visual surroundings to which it is the peculiar province of poetry to transport one. On thinking it over, too, you will recognize that the same could be said of much of the ordinary—the very ordinary—poetry of the present, though it, too, is often extremely musical.

" So much we lend, indeed,  
Perforce, by force of need,

So much we must; even these things and no more,  
 The far sea sundering and the sundered shore  
     A world apart from ours,  
     So much the imperious hours,  
 Exact and spare not; but no more than these  
 All earth and all her seas  
 From thought and faith of trust and truth can borrow,  
 Not memory from desire, nor hope from sorrow."

This same lack of power to conjure visible forms before the imagination is sometimes manifested even in poetry apparently written for the special purpose of doing this very thing; e.g.,

"Let love clasp grief lest both be drown'd,  
 Let darkness keep her raven gloss;  
 Ah, sweeter to be drunk with loss,  
 To dance with death, to beat the ground."  
 —Tennyson's "*In Memoriam*."

"As fire that kisses, killing with a kiss,  
 He saw the light of death, riotous and red,  
 Flame round the bent brows of Semiramis  
 Rerisen, and mightier, from the Assyrian dead,  
 Kindling, as dawn, a frost-bound precipice,  
 The stealy snows of Russia, for the tread  
 Of feet that felt before them crawl and hiss  
 The snaky lines of blood violently shed  
     Like living creeping things  
     That writhe but have no stings  
 To scare adulterers from the imperial bed  
     Bowed with its load of lust,  
     Or chill the ravenous gust  
 That made her body a fire from heel to head;  
 Or change her high bright spirit and clear,  
 For all its mortal stains, from taint of fraud or fear."  
 —Swinburne's "*Walter Savage Landor*."

With this compare poetry that is visibly representative.  
 First, a few quotations from Shakespeare:

"A substitute shines brightly as a king,  
 Until a king be by; and then his state  
 Empties itself, as doth an inland brook  
 Into the main of waters."  
 —"*Merchant of Venice*," Act V., Scene 1.

"Your enemies, wi' th' nodding of their plumes,  
 Fan you into despair!"  
 —"*Coriolanus*," Act III., Scene 3.

"Vouchsafe to show the sunshine of your face,  
 That we, like savages, may worship it."  
 —"*Love's Labor's Lost*," Act V., Scene 2.

Also these from Byron:

"That morning he had freed the soil-bound slaves,  
Who dig no land for tyrants but their graves!"

—*Lara.*

"'Tis midnight. On the mountains brown  
The cold round moon shines deeply down;  
Blue roll the waters, blue the sky  
Spreads like an ocean hung on high,  
Bespangled with those isles of light,  
So wildly, spiritually bright;  
Who ever gazed upon them shining,  
And turn'd to earth without repining?"

—" *The Siege of Corinth.*"

And these from Longfellow:

"The day is done, and slowly from the scene  
The stooping sun upgathers his spent shafts,  
And puts them back into his golden quiver."

—" *The Golden Legend.*"

"Take them, O great Eternity!  
Our little life is but a gust  
That bends the branches of thy tree,  
And trails its blossoms in the dust."

—" *Suspiria.*"

The difference in the effect upon imagination of this latter poetry and of that which is written by one who neglects the requirements of visual representation, because carried away from them by an overweening interest in musical effects, will be at once recognized. It will be recognized, too, that it is a difference which, in any period of literature, can not be widely disregarded without greatly deteriorating the quality of the poetry produced. Nor will it fail to be evident, after what has just been said, that it is a difference which one familiar with the requirements of elocution will be the least likely of all men to disregard.

Let us pass on now to notice the bearings which an acquaintance with the methods of elocution have upon an understanding of the necessity, as a prerequisite for proficiency in all art, of acquiring skill. An understanding, or at least a realization, of this necessity is not common. Yet not to realize it renders literary production or appreciation, not to speak of other forms of culture, wellnigh impossible. What does skill involve? Let us try to determine this by an illustration.

When Mozart was three years old, he was giving concerts



attended by the first musicians. When he was eight, he had composed a symphony containing parts for a complete orchestra. We ascribe such precocious results to genius. But suppose that, at these ages, he had manifested no musical proficiency; yet that, after practicing five or six hours a day for ten or fifteen years, he had produced the same, or approximately the same, quality of music. In this case, we should have said that his genius had been rendered able to express itself as a result of his having acquired skill, or—what is the same—as a result of his having studied art. But what should we have thought that this study had done for him? First of all, that it had enabled him to understand the reasons and the methods of printing music, of fingering them upon an instrument, and of arranging tones, one after another, in melody and in harmony; besides this, that the practice involved in musical study had enabled his mind and body to put into execution that which he had learned, to comprehend in a single glance large groups of notes on a printed staff, and, no matter how numerous and complex, to send his knowledge of them through the brain and nerves, and transfer them to sound with precision and the rapidity of lightning. We should recognize, too, that he never could have become able to do this, unless that which he had studied and practiced had, after a time, passed from a region—so to speak—in which it needed to be consciously overlooked, to a region where it could be overlooked unconsciously. No man ever acquired the skill of an artist until he could—automatically, as it were—read printed notes, finger them, and harmonize them, reserving all his conscious energies for the expression of the general thought and emotion. Notice, however, that when this stage is reached, the musician is just where Mozart was when he started, or, if one wish for a more striking example, where Blind Tom was during all his life. The perfect work of the conscious practice necessary in order to acquire facility in art is to cause those parts of either the body or the mind engaged in the task to act unconsciously. Now, when they act thus, what is it that controls their action? It is merely to use a corollary to say that it is those parts or powers of the mind of which we are unconscious. How do we know that these

parts or powers exist? From results which their existence alone can explain. What results? Often abnormal results,—things that occur not only in manifestations of artistic skill, but also in fright, fever, hypnotism—all of which involve physical methods of benumbing the parts of the body and the mind of which we are conscious, in such ways as to allow the parts of which we are not conscious—those that are subconscious—to take charge of the methods of expression, and thus reveal themselves—sometimes to the agent of the action, sometimes to others. The man in danger of drowning or of burning tells of having revealed to him in a few moments millions of the minutest experiences of his life, which he was sure that he had forgotten. The lips of the man in fever repeat the most technical details of unstudied sciences and languages—terms and phrases heard but once and to none of which he had listened attentively. The hypnotized patient has a personage, a theory, suggested to him, and at once he repeats and develops concerning it, with absolutely perfect manifestations, it is claimed, of recollection, imitation, illustration, and logic, anything in the way of characterization or statement that he has ever heard, seen or imagined. Now this seems exactly what Mozart and Blind Tom could do; and exactly what lightning calculators can do; like Zerah Coburn, for example, who, before the figures could be written down, had answered the question, “What is the cube root of 268,336,125?” Mozart was brought up in a musical family. Probably almost everything that he heard with reference to the theory or the practice of music, he could, at once and forever, recall, imitate, illustrate, and develop logically. When a man’s mind acts in this way, we term him a genius. But genius is a matter of degrees. When a man’s mind has merely a tendency to act in this way, we term him a genius; and this tendency may be greatly developed by the study of art. In fact, it may be developed in some cases in which it is only latent. Many find the strongest indication of the genius of Henry Ward Beecher in his marvelous illustrative ability, in his imaginative facility in arguments from analogy. He himself, in his “Yale Lectures,” says that, while in later life it was as easy for him to illustrate as to breathe, he did not have

this power to any such extent in early manhood, but cultivated it.

Now, notice the inference from what has just been said. If the subconscious powers of mind that every man possesses operate like an automatic machine, producing approximately perfect results of recollection, imitation, illustration, and—as developed from the premise submitted—of logic, then the problem of education is how to cultivate the conscious powers of the mind so that they shall be more and more pliant to the touch of subconscious influence, and thus be enabled to manifest outwardly that which is within one. The problem of expressional art is how to cultivate the conscious agencies of expression so that they shall respond automatically to the promptings of the subconscious agencies. The musician has always practically solved this problem when he is pouring his whole soul into his music, unconscious of anything but the emotional effect that he desires to produce upon the souls of his hearers. The sculptor and the painter have always solved it, when they are projecting into line and color, unconscious of being hampered by any thought of technique, that picture which keen observation of the outer world has impressed upon their conceptions. The poet has always solved it, when he has lost himself in his theme, unconscious of anything except that to which Milton referred in “*Paradise Lost*,” when he said that it

“ Dictates to me slumbering or inspired  
Easy my unpremeditated verse.”

As intimated here, this state in which thoughts and emotions, i. e., mental forms, pass from the inner mind into external material forms, through methods, of the details of which, at the time of its action, the mind is unconscious, is the result of what we sometimes term inspiration. But notice, too, that it is often, even in cases of the most indisputable genius, a result, in part at least, of acquired skill. Therefore, the inspirational and the artistic are frequently exactly the same in effect.

Now what is the department that can best cause the young to realize that this is the case, and, consequently, to realize precisely what it is that skill acquired by practice can do for one.

I think that it must be a department in which, in the first place, the young are least likely to imagine, before trying it, that practice is essential; in the second place, one in which the largest number can have an opportunity of practicing; and in the third place, one in which, if they do practice, they can have an opportunity of having individual experience of the results of their labor. This department is elocution. No one who has been in a college faculty needs to have argued that it is the department in which practice is least likely to be thought essential. What can be more natural, it is asked, and therefore, can demand less aid from art than speaking? If it be suggested that gestures and emphasis are often unpleasing and inappropriate, it is supposed that these defects can be corrected by a word or two of common-sense criticism, which, as you will notice, is exactly contrary to the conclusion legitimate from the argument that has just been presented. Not three weeks ago, I read an article in a paper supposed to represent a knowledge of the conditions of culture, attempting to show that the quality of the voice does not depend upon methods of breathing, but entirely—not partly as everybody admits—upon character. I once had a pupil who, when a babe, had dropped upon his head and spine, with the practical result of telescoping his lungs and keeping his chin very near his abdomen. Though a dwarf, he was anxious to be a speaker; but it took a full year of hard practice for him to learn to make, in a satisfactory way, a single elementary vowel-sound. Two years later, he had a voice more sweet, rich, and powerful than any man in his large class. I refuse to believe that the change was owing to a change in his character. Nor will I admit that, deformed as he was, his organs of expression were in need of reformation in any sense not true of those of thousands of his fellows whose lungs, if not actually telescoped, have cells as effectually shut up as if this were so. The light in a cathedral, after nightfall, when shining through the unhewn stone and wooden beams that occupy the space where will be the rose window, as yet unfinished, does not give expression to the Gothic character of the building; nor can it give this, until the work of art has chiseled the stone, and filled the interspaces with its delicate

tracery and color. A similar relationship often exists between the result of art and the expression of human character.

The second and the third conditions for a department best causing the young to realize the necessity of acquiring skill can be considered together. The department in which the largest number of students can have an opportunity of practicing, and which, at the same time, can afford them the best opportunity of having individual experience of the results of practice, is elocution. Comparatively few can study painting, sculpture, music, or architecture; and if they can, years often must elapse before they can make sufficient progress to realize what practice has done for them. But in a properly-equipped school or college, without interfering with any other study, it is possible for every student to be taught how to breathe, vocalize, emphasize and gesture appropriately, and to practice sufficiently to do all automatically. When he has reached this stage, he will be prepared to reach out, and apprehend how the principles involved in the mastery of the elements of elocution apply to success in literature. He will realize that a man need not be a genius, in order to write well, and that, if he be a genius, he can not write well without developing his gift according to the methods common to every art. In the degree, too, in which he comes to take an interest in his work, he will begin to perceive the fascination that there may be in the study of form as form; and no man ever became an artist or an appreciator of art in any department, until he had begun to perceive this. The young seldom perceive it. They are more apt to feel suppressed than stimulated, by talk with reference to fine discriminations in the selection of words, or artistic ingenuity in the arrangement of them. Always ready to admit in a general way the value of style, in trying to weigh it for themselves they are apt to use tools too big and bungling to discover any except superficial excellencies. Like the savage, they stand agaze at the huge, the loud, the ponderous; they fail to notice the fine, the gentle, the delicate. They believe in the realm of the telescope, not of the microscope; in that which can wing itself among the clouds, not in that which must watch and walk and work to keep the motive power of flight alive. They forget that the eagle has eyes, as

well as pinions; and that the keenness of his sight does not prevent him from soaring, but prevents him, when he soars, from losing himself.

Of course, the claim is not meant to be made here that no other study could train the mind in the directions indicated. It is claimed, however, that no other study can do it as readily, or is so available. Fifty years ago in our country, this fact, or, at least, the general principle underlying it, was recognized as it is not to-day. At that time, the presidents of all our prominent colleges,—men like Nott, Griffin, Hopkins, Woods, Wayland, Lord, Kirkland, Humphrey, Finney—were rhetoricians, if not, as was the case with many of them, practical elocutionists. The whole curriculum was made a unity by aiming it in the direction of expression, which certainly is a wise thing to do, if the problem of education be, as has been stated in this paper, how to get knowledge not into the mind, but out of it. Every member of the faculty, too, had to contribute a certain amount of time to what was felt to be the necessity of listening to speeches or of correcting essays. At present, presidents are largely scientists or business men, and no instructor not teaching English bothers himself about essay writing or public speaking. This condition has its advantages, and perhaps can not be prevented; but it narrows the influence of certain professors, and it deprives the students of needed stimulus. Besides, it puts an unjust burden upon the professors of English. I never think of a scientific professor receiving as much salary for instructing his half-dozen or more pupils, as the English professor for instructing his half-dozen hundred, all of whom, to be properly instructed, need, as frequently in science they do not, to be criticized and drilled individually, without recalling the supreme satisfaction—in the consciousness that nothing about or above could compare in importance with her own brood—of an old hen that I once saw strutting and cackling in the cellar of an opera-house, while a performance was going on.

The other day I was told that a prominent New England educational institution had abolished "spouting" on commencement stage. Yet the stream that does not spout a little at its source is usually the last to get where it will fertilize the

field toward which it ought to flow. Students' orations were discontinued, I was told, because trustees and professors would not attend the exercises. So, instead of them, there is now a parade of these dignitaries, dressed out in silk gowns with hoods of various colors—scarlet, purple, green, yellow, blue, indicative of their degrees. Result—the seats of the trustees and professors, which used to be vacant on Baccalaureate Sunday and at Commencement, are filled to overflowing. This is the age of the new woman. Does she threaten college-ideals as much as the scarlet woman was once supposed to threaten church-ideals? What will be her influence in the direction of intellectuality? How will she affect high thinking and plain living? Is the color—unobjectionable, of course, *per se*—to be used in that way which is always æsthetically objectionable, viz., as a substitute for a regard for proportion? Is the old American aim of educational training for citizenship to be changed into the English aim of training for class distinctions? Does it really add to college life the dignity of which we hear, to arrive at a condition in which educators, instead of being present at exercises in order to show their sympathy with the literary efforts of the undergraduates, crowd to them in order to show the silks upon themselves; or in which parents and friends, who, without expecting much enlightenment, once enjoyed suggestions of promise in the orations of the young, are now supposed to enjoy far more such suggestions as can be found in the gyrations of the old? In the former times to which reference has been made, when expression was considered an essential part of educational attainment, our colleges were turning out such men as Webster, Everett, Phillips, Beecher, Longfellow, Hawthorne, Lowell, Holmes, Prescott, and Motley. It certainly seems as if there were something essentially right in a system of instruction that could stimulate the completeness and finish of literary culture manifested by men like these, even if we can not logically ascribe to the changes made in that system, as some do, the indisputable fact that none of the colleges from which these men were graduated have, of late years, turned out a single orator or author whose artistic appreciation and attainment does not represent a distinctly lower educational result.

## DISCUSSION.

GEORGE W. CABLE : I do not know that I could invent a more stimulating experience or a more valuable privilege in so close connection with my own necessity to speak, than to have been preceded by the reading of such a paper as that which has just been taken from this desk,—a paper which it seemed to me should have been applauded at the end of every sentence. It helps to define the limits of the theme that I must undertake to occupy in the few moments that are allowed me to speak to this body of trained and skilled teachers. I need this help, because I have had to come from my desk-work as suddenly as if it had been without warning, and I might, with as much show of preparation, talk to each of you separately at the corner of my own desk.

I realize the fact that after such a paper as we have heard, we all want to ask questions, although I do not invite questions nor offer answers in reference to that paper, or anything else at this moment. I am pleased that it is my fortune to have been asked to speak off-hand in the direction of some simple points that belong to the practical side of the relation between elocution and literature. I must make them very crudely, I shall be glad if I make them intelligible at all.

When I travel on the railroad trains I often find for sale various books numbered: 1, 2, 3, and up to 13 or 14, I think, of elocutionary selections, and it seems to me that they indicate, (although there is a ludicrous side to it), a serious difficulty which, if it does not beset us as lovers of elocution and faithful disciples of its masters; if it does not beset you as teachers of elocution in your own impulses; it must annoy and distress and hamper you in your experience with the choices made of matters for elocutionary presentation by your pupils and students. Otherwise I do not see how these books could reach the Nos. 14, 15, 16, because I know they are printed to be sold, and when they are not sold the men who are printing them will stop printing. That means that there is a misconception of the relation, or it may be, in many cases, a complete oversight of the necessary relations between elocution and literary values.



I am glad so many things have been already defined for me in Prof. Raymond's paper. I need not state what we mean by literature, but I do think we need to state what we mean by elocution, or, at least, certain things we ought not to mean by elocution.

Literature, of course, may be understood as the whole body of printed matter that expresses the thought of a large share of the world through all history. We leave that aside, of course. We are alluding now to that which is the product of literature as an art, and which is intended, therefore, to arouse impassioned thought. That is our present limitation in our allusions to literature. As to elocution, there are certain things that are mistaken for it. First of all, as the thing least likely for any of us to mistake for elocution, I may mention argument, preaching, legal pleading. These may have their elocutionary values, but they are not distinctively elocution, because they consist in practical, not speculative, presentations of thought, or appeal to thought which, if it is momentarily speculative, is so for immediate practical ends. That is not elocution. Then, secondly, elocution is not acting. There I venture to say we need to think carefully. Elocution is not acting; yet I doubt not that every man and woman in this hall has seen the mistake made of assuming that elocution is acting. Nevertheless, I do not believe that it is necessary for me to define closely the difference between the two, though I may say a word or two to point the fact.

It is one of the functions of acting to endeavor to present to us, as nearly as the limitations of the art will permit, the actuality of things. Elocution does not do this. Acting appeals as largely as it possibly can to the outward sense. Its appeal to the imagination is, comparatively at least, secondary. Elocution's appeal is primarily—one might almost say from first to last—to the imagination. In its proper rendition it never allows itself to be as sensuous as it might. So I think we need to make it very clear in our own minds, and to keep it very clearly before us in all our practical steps in regard to elocution, that it is not acting; that there is this difference between the two: Elocution is at times a very large part of act-

ing, but acting ought never to be more than a very small part of elocution. If I were acting a part I should want the costume and all the accessories furnished to me as near to the actual facts indicated in the acting as I could procure them. In elocution, on the contrary, I want to keep as far from that sensuous display as I can without absolute injury to my effects. In elocution, if I fan myself it must not be with a fan; better not, at any rate. Such a piece of literalness in elocution strikes me as offering a certain subtle offence to those fine, high-strung activities of the imagination to which elocution must appeal, and constantly, almost solely, if it is going to achieve its highest successes.

In the third place, if elocution is not acting, it also is not another thing which is very commonly confused with acting, and to which acting has a certain right to make use, but which can be distinguished from acting and which is never acting by itself. Of course, you know I mean mimicry. Mimicry is not acting, and I have heard a great actor insist in argument (colloquially) that, as a rule, a very skilful mimic can not make a great actor, for the simple reason that he so far subordinates himself in order to produce the best mimicry that he has not enough left of himself to make good acting. Well, it ought to be just as plain to us that mimicry is not elocution, and that elocution is not mimicry. Mimicry has its place, its use; but in order to convince anyone on this point, I have only to mention the fact that the very essence of mimicry is not a faithful, photographic reproduction of the thing mimicked, but a caricature, and certainly caricature is not elocution, although I have seen men and women who have made, practically, the mistake that it is.

Then, what is elocution? I think I have defined it by pure elimination. It is an appeal to the imagination, as distinguished, on the one side, from a pure appeal to the senses and as distinguished, on the other side, from a pure appeal to the fancy. I do not think that anyone is prepared to call himself an elocutionist, or is prepared for an elocutionary effort, until, at least subconsciously, as Prof. Raymond would say, he has made a clear distinction between the fancy and the imagination,

and noted the difference in the appeals which we must make to the mind according as we appeal to the fancy or to the imagination. A distinguished authoress said to me two or three weeks ago that she had found a difference between the fancy and the imagination, which is not in the dictionaries; viz., that the activities of the imagination involve the emotions, whereas those of the fancy, no matter how lively, do not. I pondered over that for a day or two and found it faulty. I returned and said: No, I find that the fancy also appeals to the emotions, though not to all emotions; for certainly the fancy is quite enough to arouse in us those emotions which belong to a sense, for instance, of humor.

[*At this point Mr. Cable's allotment of time expired and he closed hurriedly as follows:*]

We may be intensely amused by things which are purely fanciful, and that are distinctively not of an imaginative character, and to that extent, at least, the fancy may involve the emotions. But I find the true difference between the imagination and the fancy to be this: When we seek to arouse the imagination, we are compelled to do so by an appeal to a *sentiment of reality*. Acting—the distinctively theatrical part of it—appeals to a *sense* of reality. Note the subtle difference: By the actor, you are called upon to treat as real those things which are put before the eye, and actuality is as closely counterfeited as the exigencies of the stage will allow. In an elocutionary effort, contrariwise, we make our main appeal to the imagination, not to the fancy, and not to the outward sense except in the most incidental and secondary manner and degree; but in order to appeal to the imagination we find we must appeal to a *sentiment* of reality. The background of our picture must be painted in with the one, single pigment of a reverential sentiment toward the universal body of truth. Now, then, in order to be faithful to whatever is highest and noblest in the art of elocution, we must ally it inseparably with the best of literature, because only when literature rises to an art, only in literature of the best, do words, however gracefully strung together or spoken, appeal to the highest powers of the imagination. Elocution may enlist all the activities of the

brain; it may appeal to the sense, and all the arts, of sound, and to our fanciful memories of the sights of things, but it is in the centre of its own domain and height of its power only when it is, above all, a suppliant to the imagination, and makes the imagination its advocate to the emotions.

Elocution, therefore, in order to be all it can be, in order to rise to any noble height, to find the fulfilment of its noblest mission, must be an interpreter of the best literature; for only as such can it find itself in fraternal embrace with that noblest impulse of the mind—that queen of its realm, the imagination.

WILLIS FLETCHER JOHNSON: In so short a space of time it would be worse than idle for me to attempt any discussion or even any detailed presentation of the thoughts that have occurred to me during Prof. Raymond's masterly treatment of the relationship between elocution and literature, or of the thoughts which have been provoked by Mr. Cable's scholarly remarks.

It seems to me that the vital bond between literature and elocution is that of thought. They are both expressions of thought; the one in written form, the other in vocal or in audible form. We shall find, I think, on consideration, that the same rules of excellence apply to them both. The successful writer must pay his attention first to thoughts, and afterward to the verbal dress of them. I care not how mellifluous may be the words, how sonorous the balanced periods, how exquisite the so-called style; if the thoughts be false, or base, or shallow, it is poor literature. No matter how rugged and uncouth the verbal style, if the thoughts be good it is good literature. I know of nothing more perfect in style than the soap-bubble, and few fruits more perfect in form than the berries of the deadly nightshade; but I know of no rational man who would adopt them into his diet. Some of the most exquisite of stylists are as empty as soap-bubbles, and some are as noxious as the nightshade. Why should we adopt them into our intellectual diet? On the other hand, it is quite true that worthy thoughts usually command worthy language. The man who has something good to say is inspired by the greatness of his thoughts to find fit words in which to say it.

Now, if I were talking shop to my brethren of the scribbling trade, I should point this obvious moral, that it is our duty to write nothing but the best thoughts, and to write them in the best words at our command. If it be a benefit to the race to make two blades of grass grow where only one grew before, how evil a thing it must be to place a noxious weed where a good plant might grow. Yet that is what men are doing, in books and in magazines, and even in the illustrated supplements of the Sunday newspapers. They are writing stuff that, for the good of the world, had better be left unwritten. But men must write, they say, and if they can not write well, they must write as well as they can. Stuff and nonsense! No man is under compulsion to write at all. Why not join Col. Waring's white-robed brigade instead? It would be far better to make the streets clean than to make books and papers unclean.

If I were speaking, I say, to a company of writers, I would urge them to write only good literature, such as would be worthy of the most perfect vocal interpretation. Speaking instead to readers and reciters, I would urge with equal earnestness the choice of nothing but good literature, such as is worthy of your best efforts at expression, and that is thus worthy not because of its mere verbal form, but because of the thoughts which it contains. I would urge, moreover, that the accurate and convincing expression of those thoughts, in their full force and beauty and significance, be held your aim and object, rather than the mere enunciation of the verbal forms; for elocution is the audible expression of literature, and therefore of thoughts. Let us keep that constantly in mind. I believe in perfect enunciation, I believe in paying the same attention to vowel-sounds and to consonants, to modulation, to inflections, to gestures, and all the rest of it, that the writer pays to grammar and spelling and punctuation or that the painter pays to tints and lights and shadows in his picture. But these are not the aim of the expressive art. They are only the means to an immeasurably higher and more important end, and that end is the interpretation of the author's meaning, the expression of the author's thoughts. That is the criterion of elocutionary suc-

cess. That is the index of the closest relation between literature and elocution. I make bold to say that he who accurately and convincingly brings out the fullest, deepest meaning of the lines he reads, who identifies himself with the very soul of the author, is a good reader, even though his voice be poor, his enunciation imperfect, his manner ungraceful; and he who merely skims over the surface and misses the soul of the work in hand is a poor reader, even though his voice be pure, his enunciation faultless, his manner perfect.

So, as literature is the expression of thoughts in writing, let us make elocution the expression of those same thoughts in audible sounds; and as a writer should strive to write the best thoughts, the elocutionist should strive to utter the best thoughts, for why should vocal talents be expended upon unworthy compositions? Would you have had Raphael draw nothing but comic valentines? Would you have had Rubinstein play nothing but variations on "Annie Rooney?" I care not what opportunities some trashy bit may afford for playing elocutionary tricks and letting off vocal pyrotechnics; it remains trash and nothing else. Let me speak very bluntly. You and I know perfectly well that elocutionists, public reciters, have often been made the butt of ridicule, of jokes and caricatures. Why? Solely, as I believe, because of the unworthy compositions which have so often found place in their repertory, because they have too often tried to substitute mere exhibitions of vocal gymnastics for the expression of worthy thoughts.

Let me go a step beyond that. I said that the conception of great thoughts inspires men with fitting language for their utterance. So will the reading or the reciting of worthy literature tend toward fitting enunciation. The idea of setting "perfect music unto noble words" is no mere poet's dream. There is no music, however melodious or harmonious, the beauty of which is not impaired by its being linked with verbal trash, or the beauty of which is not enhanced by its being linked with verbal treasures. Is not that one of the prime lessons of our latter-day new dispensation in things operatic? We rebel against the "Trovatore" and "The Magic Flute,"

not because the music is lacking in beauty, for it is not, but because plot and libretto are a farrago of nonsense,—impossibilities expressed in doggerel. We applaud the Wagnerian music-dramas, not always because we love the music more but because score and plot and libretto are congruous and harmonious, each well interpreting the other. A great singer may excite our wonder and admiration by her facility in running the scales or singing the *do, re, mi*, but she does not convince the intellect nor move the heart, until she sings words that express heart-moving thoughts. On the other hand, there is no literature whose significance is not greatly heightened by adequate vocal interpretation. "Lend to the words of the poet the beauty of thy voice" is no idle exhortation. You may read "Lear" or "Hamlet" to yourself until the crack of doom, and think you understand it and fully appreciate it, and then some day you will hear a Booth speak the lines, and you will have a new revelation of their beauty and significance of which you never so much as dreamed before.

I take it, then, that the study of literature and the study of elocution are inseparably united by that which is the vital principle of them both. That writer who sets forth thoughts unfit for audible interpretation had better exchange his pen for a muck rake. That elocutionist who fails to study the works he reads, not merely for their verbal form and for the vocal effects that may be produced, but for the thought of the author and the deep meaning of his work, is missing the opportunity and the duty of his art. He is to study, too, with discrimination, in quest of that which is beautiful. It is worth while to do so for the mere pleasure it will give. But it will do more than give pleasure. Thoughts of beauty are always ennobling. It was not for nothing that the Greeks of old surrounded themselves in their homes and in public—everywhere—with all obtainable beauties of nature and of art. We shall do well to follow them in so doing. But we shall miss the gist of the whole matter if we do not understand that the spirit is more than the letter, that beautiful thoughts are more precious than beautiful forms or beautiful sounds, and that all this environment of beauty, whether of nature or of art, all graceful poses,

all expressive gestures, all sweet voices, are nothing but means to an ineffably higher and nobler end. Study that which is beautiful. It is well to repeat this in this day when the propaganda of ugliness under the name of naturalism is being so persistently urged. Men are writing books about everything that is coarse and vile and repulsive, portraying not only the unpleasant, but the depraved and abhorrent phases of human existence, and they demand that we shall read their works because, forsooth, they are natural and realistic. Perhaps they are. A toad is as natural as a canary-bird, yet I do not think you would care to keep it in your parlor for a pet. A sewer is as realistic as a mountain-brook, yet we would not care to repose by its side or drink from its polluted stream. Let us have done with this apotheosis of vice and crime and ugliness. Let us look toward the sky, not into the mud; turn our faces toward the light, not toward the shadow; and set our voices to interpreting life and light and beauty, not death and darkness and repulsiveness. For virtue is more beautiful than vice. The bloom of health is more attractive than the flush of fever or the pallor of decay. The splendor of sun and sky and sea and land surpasses far the lustre of the lime-light and the gaudy tints of the painted scene. The canon, art for art's sake, is folly. Nay, it is worse than folly. It is blasphemy against humanity. All art and all things are for character and for the culture of the soul. A poet has sung that "art is long and time is fleeting;" but the greater fact is that art is long but truth is eternal.

So in the end we come back to the great principle already quoted, the linking of "perfect music unto noble words," and coupling them both inseparably and forever with noble thoughts. That is the fundamental principle of worthy literature and equally of worthy elocution. First, the best thoughts; next, the best words; and last, the best possible utterance of those words; and he will accomplish any one of these things best who most diligently studies them all.



## INEFFECTIVE ORATORY.

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J. M. BUCKLEY, D.D.

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I think myself happy in considering this subject here, as I assume you to be experts in these matters. The theme "Ineffective Oratory" treated before a popular audience, accustomed only to criticize by feeling, and that by the transient result of a single effort, it would be necessary to explain and to illustrate many things which the court before me can be presumed to know. I was asked to prepare a paper, but shall have to speak as has been my habit, simply uttering sentiments in the words which are the joint product of my making and the reflex influence of your attention.

Of oratory there are a thousand definitions, according to the conception of the speaker or the writer. The definition that will underlie what is now to be said is this: "Public oral oratory is the expression of thought and feeling, with the purpose of influencing those who hear in the realm of intellect, emotion or action!"

Effective oratory is that which accomplishes its object in whole or in part, or at the very least, produces a trend in the direction of that purpose. This preposition, however, requires qualification. Some of the mightiest oratory the world has ever heard has lead those who heard it to slay the orator. In this case, if indeed he were an orator, though he did not accomplish his purpose, the force of his eloquence is to be estimated by the reaction.

Sometimes oratory at the time may excite superficial resistance, to be followed by subsequent reflection and final conversion to the orator's views. Such oratory is frequently the most effective. When it is first heard, men say: "I can't believe!" After listening for a while, they may say: "I will not believe!" but if, having gone forth, the reechoing of the tones and thoughts compel conviction, this is the oratory that vibrates till the world is shaken. The opposition may be so tremendous that to obtain a hearing at all may be a far greater

victory than to excite thousands to frenzied applause, by merely echoing vigorously their sentiments. Hence, the triumph of partisan orators in political campaigns is often a mere delusion. They are but bell-clappers to call the "unterrified" together, and hold them for a short time until they can hypnotize each other by the extraordinary contagion of moral, and particularly of personal, enthusiasm. Mobbed orators are often the most effective; for example: Wendell Phillips in his first great speech, when they undertook to howl him down, and failing in that, to beat him down, and failing in that, were compelled to succumb to him.

I was on the platform in Liverpool, Oct. 16, 1863, when Henry Ward Beecher was mobbed. I was as near to him then as I am to the person who sits here. He began to read an argument to convince the citizens of Liverpool that it would be economical for a manufacturing and a commercial city to sympathize with the government proposing to abolish slavery, for the abolition of slavery would make a greater demand for their products, and, consequently, a greater demand for raw material, and thus benefit both nations. Two hundred men were employed by Southern sympathizers at that time to make it impossible for the speaker to command the attention of the audience, and at the end of fifteen minutes there came a concerted yell: "Shut up your manuscript! Don't be a coward?" Beecher read on until the place became a Babel and then he stopped and began to talk to the reporters, and then brought out that extraordinary voice which could be heard at a great distance, when the 200, catching the same note, bellowed like bulls and he could not be heard. Then he talked again to the reporters for a long time, when the disturbers ceased from sheer exhaustion. He would pour out ideas and suggestions which all could hear, and finally triumphed over the mob, until, one by one, they became silent, and at last his perfect triumph was found when a man who could not silence him stood up and made a face at him. Beecher turned round to the late Dr. Mellor, who was not far from him, and said: "That is the greatest compliment I ever had."

When Webster replied to Hayne, he made many of his South-

ern opponents listen with absorbed interest, and finally approve him.

That is oratory, compared with which the turgid passages of most of the pulpit and platform orators who preach politics in our day, are but as "sound and fury, signifying nothing."

Points common to effective orators are these: They believe in themselves; they believe in their cause. They have power to make others think while they speak. They all can be heard whatever the tones of their voices; and they all can be understood without conscious effort on the part of the hearers. In all other respects they differ.

Ineffective oratory is that which does not so much as produce an impulse in the direction of the speaker's aim. A great man has said that there are three sorts of speakers: "Those you can not hear; second, those that you can hear; and those that you can but hear." How many lawyers hurt their cases when they address a jury, through ineffective delivery! Such never succeed except when they have a partner who can do the talking, and whom they can cram. That is the case with certain firms in this city. Some do not know much law, and they talk well and look wise, and read what law is placed before them by their learned colleagues.

On the lecture-platform there are men that can be heard once if well advertised, but are never called for a second time, as every lecture-agent knows.

Now, in the pulpit one seldom hears a speaker who can make a business man stop thinking of his business, and a woman forget her domestic troubles. Take away the respect of the people for the pulpit, and that they have nothing else to do on a Sunday; take away the fact that they are accustomed to meet their friends in the House of God, and the number of ministers that could attract a congregation merely to hear them is not large. As for the Senate, who would stay permanently to hear what goes on there, unless it is the newspaper reporter compelled to do it in his line of business?

What are the causes of ineffective oratory? Many of our public speakers are inaudible. I heard Matthew Arnold speak, or

rather I saw him speak. He had to take elocution lessons after coming to this country before he could speak. [*Here the speaker illustrated how he spoke.*]

Rapid utterance often produces inaudibility. The human mind is limited, and many persons have never opened their eyes to the fact that they ought to speak in order that persons will understand. Others only use two tones [*illustrated*], and the audience can not hear the lower tone, and simply wonder what is the matter when they hear the higher.

Some men are incomprehensible on account of the character of their words and sentences, it being impossible to keep the connection. [*Illustrated.*] That is a specimen of the eloquence of a minister in Greater New York, who has a salary of \$7,000 per annum, and those who go to hear him say: "Wasn't it magnificent?" but they could not tell what he said.

Some are frightfully tedious. I heard a lawyer of that sort. Nearly all the jury were asleep, and the judge said: "Could you not put a little gunpowder into your remarks?"

Then there is a lack of progressive oratory. Some speakers will tell you a tremendous thing in the first minute and then go on to relate an uninteresting anecdote. Then there are some who have been subjected to defective elocutionary training. I had a friend who impressed me that my duty was, after I made a striking passage, to step back and then step forward; but for a man of medium stature this simply diminishes his stature every time he takes a step. However, I stepped back a number of times until people began to laugh at it, and then I quit and stepped forward.

I once knew an orator, excellent in all respects but one. Before he became a lawyer he was a tailor, and could not help illustrating his arguments in this way: "I will show you, my fellow-citizens, that you are absolutely compelled to believe what I say," etc. [*The gesture was that of threading a needle.*] A minister who had been a tailor had the same peculiarity.

Some men have no life at all, and some are full of life but when they rise to speak have none, and, knowing that they must say something, forget the distinction between force and vivacity. They put on force, etc. [*Illustrated.*]

How many speakers there are who speak, beginning slowly, and in about two minutes they have absolutely no voice, having run the entire gamut and themselves out of breath. [*Illustrated.*]

[*Dr. Buckley gave an account of his studies in ventriloquism, and declared that he had heard the characteristic tones of nearly every animal in public speakers, and then illustrated the resemblances to the grunt of the hog and the laugh of the hyena.*]

Then there is emotional frigidity. A speaker can succeed if he has a great heart and not much head, but the man with a moderate heart must have a tremendous head.

Again, there are speakers who indulge in excursive antagonisms. I know a man who does not believe in the Trinity, but the peculiarity is that he can not speak on any subject without referring in some way to it. I heard him speak on "The Drift of Biological Science," when he stated that when biological results were carried to the last, it would be impossible to believe in the Trinity. He leaves his subject and says something about something else which makes his audience angry.

Then there are those who do not talk as if they were sincere. They stand up and are perfectly cool; whereas if they were sincere, what they are saying ought to shake them from head to foot. [*Here the speaker gave an illustration of this style of oratory.*] That was the general tone. People could not feel that the man was sincere.

I am opposed to hypocrisy; but if I could not do anything else, I would do as a man did, who, owing to a disease of the lacrimal glands, could not shed tears. He had a marvelous way of looking up and wiping his eyes, and he said that he did that without hesitation, because if he did not appear to do it the people would not believe what he said. He was a lawyer and paid for this.

There is a great orator in this country, and few men can compare with him as a speaker, and he rules the audience for a time like a magician; yet everybody knows that his intellect is capricious, and you can not tell where you find him except on the matter of Shakespeare.

Another cause of ineffective oratory is the lack of moral character. I have sat in an assembly where a man spoke in this way: "F-fellow-citizens, m-my own opinion is that this s-s-scheme will not b-bear insp-pection." There had been four fine speakers before him—all on the other side. He stammered out that his opinion was that that scheme would not bear inspection. Not another man spoke in favor of it. There were only four votes when it was put to the test and the four orators voted alone. What gave him the power? The people knew that he was a man of reflection, of conscientiousness, of determination, of wide experience, and that he had the interest of the community at heart. There was character without eloquence, and it was wonderfully effective.

I should not be here to-day if I had not received instruction from the late Prof. Taverner. I inherited a deep bass voice. I can even speak now on low C loud enough to be heard over the hall. I found an elocutionist who said to me: "Sir, you have a strong tendency to speak fast. Your low-toned voice will certainly kill you unless I can give you a higher tone;" and he taught me the use of my organs. He taught me to control my voice, although the "clang-tint" is the same. Such was the result of two years' training in elocution properly taught and assimilated, and to which in considerable I owe my life.

I was glad to be invited here and to be introduced to you who are trying to make the readers and speakers of the next generation understand that philosophical elocution is the handmaid and not merely the pedagogue of Nature.

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#### DISCUSSION.

PROF. T. C. TRUEBLOOD, Ann Arbor, Mich.: I wish to congratulate this audience and the members of this Association on having had the opportunity of listening to one for whose opinions I have always had the highest regard. I have had occasion often to call the attention of my classes to the splendid articles on effective speaking that this distinguished divine and

editor has given us in the *Christian Advocate*, and I feel very grateful for the excellent address that he has given us to-day. Not having had the paper of Dr. Buckley, it is impossible, in the ten minutes that are given me, to discuss all the points that ought to be noticed. There are, however, three or four which I wish to mention and to emphasize.

The first of the elements of the success of the orator, it seems to me, is energy. This energy comes from two things: From a knowledge of the subject and from a conviction that that subject needs to be presented to the people in such a way as to move them. When I say knowledge of the subject, I mean that a man should know more than his side of the case; that he should know the other side as thoroughly. The greatest of English debaters, Charles James Fox, knew his opponent's ground so well that he could state it better than the man who was upholding it, and when, in his vivid way, he had stated and refuted the arguments, there was nothing left for his opponent to do.

Then that other element of energy, which I call "conviction," comes from a burning desire on the part of the speaker to give out a message which he feels the people ought to know. It was this that stirred Wendell Phillips to become the champion, the advocate, of the slave, and it is to his influence more than to that of any other one man, that we owe the freedom of the slave in this country. Another example: Dr. Buckley has referred to Beecher's speeches in England. In five addresses you remember—the first at Manchester, the second at Glasgow, the third at Edinburgh, the fourth in London, and the fifth at Liverpool—he changed the English nation from an attitude of open hostility, to that of neutrality, and averted the calamity of their recognizing the Southern Confederacy in time of the war. I consider this one of the greatest of American triumphs in oratory, for although it was delivered in England it was by an American and was American eloquence.

Another element of the orator, which I consider most important, is directness. I sometimes think that if our preachers would practice law for eight or ten years before they go into the pulpit they would learn the element of directness. This

the lawyer learns before a jury of twelve men, where he looks at them all the time, talks at them and not over them. His gestures are not out here and out there. [*Illustrating.*] They are in front of him,—between him and them. He thus learns directness of speech and of action by close personal contact with his audience.

Now, I see no reason why a man may not use that same directness before an audience of 1200 souls, as well as before a jury of twelve. It is the lack of straightforward speaking—this high-bred conversationalism—that causes many to fail in delivering an address. With my students it is the one thing I insist upon more than any other one point. I think we might take a lesson in this from the President of the United States. I watched him before an audience recently, noting particularly his method of eyeing the people. It was this: He began with one section of his audience; his eyes moved over that section from front to back, then down this line, and that line, and so on till he got around. Everybody felt that here was a man who complimented them by talking to them individually.

There are some men who seem to soliloquize on the platform. Their eyes are anywhere else than on the audience. The most important of all action is eye-action. You may put a man behind a stone wall and let him look over it and address an audience and he will hold attention, simply because he has his eye on the people.

Another thing I consider a very valuable element of power to the orator is knowledge of men. I do not join with some people in saying that Patrick Henry was an illiterate man. He was not a college graduate, neither was Lincoln; but he was a very well-read man, and versed in the classics. The chief element of his power, however, lay in his association with men,—in the store, in the country, out fishing, wandering in the mountains, at political gatherings; he knew the great book of humanity the best of any man of his day, and when he arose to address the Virginia Convention, he knew the people, knew their hearts, and knew what strings to play upon.

I think one of the most interesting incidents in the life of Henry Ward Beecher was that which occurred in his own



church, the Sunday before his death. He stopped after the audience had gone out to listen to the organist play the music for the next service. He sat down and his soul was being filled with the strains of that sweet organ. Presently, two little urchins wandered in from the street and peeped in at the door. Mr. Beecher beckoned to them to come to him. He took each of them by the hand and they stood there and listened to the organ till it stopped, and then quietly walked out of the church together. That was the last time Beecher was inside of Plymouth Church. This was the man who on Saturdays mingled with men so that the next day he could talk to them. He was among the masons, on the 'bus with the drivers, conversing with the street-car or railroad employees. He was walking along the streets, talking or playing with little children. Once when he had an important engagement to fill, the cabman came for him but Mrs. Beecher could not find him anywhere. Presently someone observed that he was playing with some children out in the street. He was always getting acquainted with human beings, and in this way knew how to touch their hearts when he came to speak to them.

The last of the elements that I will mention is character. That has been beautifully touched upon by Dr. Buckley. The man that is without character may instruct, or delight, or win a case before a jury, but he can not lead a moral issue. A preacher can not win an audience if he lacks character.

In conclusion, let me urge that as teachers of oratory we insist upon these four vital points—energy, directness, knowledge of men, and character, as the chief elements of the orator's power.

MR. CHAMBERLAIN: To me one of the best experiences in all our professional gatherings is the carrying away of a great conception in some little nugget of expression. The gentleman who has just spoken will pardon me for referring to one lesson he taught me in Detroit last year. We surreptitiously commented on one very remarkable piece of work on the platform. I said to him: "That is from memory. Now, I think she is recalling the way she wrote that." "No!" he said

"that is 'free speaking.'" The same gentleman has dropped another very good expression which may well stay with us by the way, as a sort of concentration of the thought of this whole hour. He refers to "high-bred conversationalism." We have had two good examples of it, and I am going to ask for a third. The third example shall be, if he will kindly consent, from a gentleman, who, more than twenty-five years ago, gave me, both by precept and by example, a very noble lesson in high-bred conversationalism. He does not know that he gave me that lesson, for I was a college boy sitting in the gallery of a church in which the gentleman was asked to speak. The gentlemen to whom I refer is a member of our trustees, and although I have not given him fair warning, I trust he may address us. I introduce Prof. J. W. Churchill, of Andover, Mass.

PROF. J. W. CHURCHILL: In the way of entirely impromptu remark permit me to say that while I was listening to the eloquent speaker who has just addressed you, I said to myself: Whoever speaks after Dr. Buckley will be the man who comes after the king. You have listened to a master of extemporaneous speech. The principles that he enunciated, and the statements that he made concerning public speaking, are absolutely true. Whatever experience I may have had in teaching or in public speaking, in my small way, corroborates the positions that he has taken. Whatever such a master of pulpit oratory has to say concerning public speaking ought to be treasured in our memories; and the principles he has so ably and interestingly set forth should animate our teaching the art of oratory. But pardon me, I am not here to eulogize Dr. Buckley in his presence, great as is the pleasure to speak of him; nor can I add anything of value to the sound and helpful words of our Brother Trueblood. I can not hope to "gild refined gold, to paint the lily, or add another hue unto the rainbow."

To turn for a moment to the subject of discussion—the causes of ineffective oratory: I think that one cause lies in holding to an imperfect ideal of public speaking. The true ideal

in a word, is *idealized conversation*. Note the difference between conversation and idealized conversation. Public speaking is more than conversation—than mere talk. Public speaking is addressed, not to one man very near the speaker as in private conversation, but to an audience. The farthest part of that audience may be sixty feet or more from him. The manner, then, which a speaker may use in addressing one person, or a half-dozen persons at a short distance from him, must be modified somewhat in speaking to a large audience. He must fill a large audience-room with his voice; he must make his farthest auditors hear him distinctly and agreeably. But, still, the general features of his speaking are the characteristics of *good* conversation. The speaker's manner must impress the auditors, even the most distant of them, as if he were beside them talking to them, simply and earnestly. That is to say, the speaker's manner in the presence of an audience must be enlarged, idealized; it should be conversation raised to its highest power, and yet be all nature.

The ideal which governs some speakers, however, judging them by their style of address, is that of pure, unimpassioned conversation. Now, I contend ~~that~~ in every successful public speaker there is more or less of passion; and by passion in public speech I mean noble thought set on fire. It is not mere talk that an audience wants; the earnest speaker grasps his audience with his voice. The audience want to be commanded; they want the speaker's thought and voice and manner to hold them from the beginning to the end of his address.

The truth of this is seen from the very nature of public speaking. There are his essential, inseparable factors in it—the speaker and the audience. Dr. Buckley practically said the same thing when he defined oratory to be the combination of two effects. That which the speaker produces in union with the reflex effect of the audience upon the speaker. It is an admirable description. No matter how graceful the speaker's gesture, how fine his personal appearance, how powerful his voice; without an audience before him his speech is simply a kind of soliloquy. The audience sends back to the speaker a sort of influence which he calls "inspiration." The audience,

too, without the speaker, is a useless assemblage of separate individuals; but the earnest speaker before them elicits their attention and sympathy, and molds the souls of many into one. The speaker who contents himself with a little pleasant talk without earnestness in it does not command his audience.

But "culture," according to your man of the world, admits no enthusiasm in speech or in anything else. Is not that a false ideal, both in life and in art? There is at least one quality which the modern man of culture ought to allow, especially in public speech, and that is earnestness. Earnestness or sincerity is always in order when you would persuade men. Let us demand of our public speakers—a sincere enthusiasm, which is only another name for public passion, for earnestness. More specifically, what do we mean by earnestness from the oratorical point of view? We mean that the speaker sets out to accomplish something in the minds of his present audience. He proposes to change their views and opinions; if possible, to change their conduct and action. United with the clear conception of the object to be secured is the intense desire to accomplish the object. It is our business as teachers of oratory to point out to our pupils the fundamental importance of this moral quality of delivery, and to assist them in eliciting its presence and developing its power.

One reason why elocution is regarded in many quarters with so much disfavor is that teachers of the art do not give attention to the intellectual, emotional, and moral elements that lie back of vocal utterance and inspire and shape it. Of course, we must realize the immense value of technique, and sound, faithful drill in the elements of speech. The tribute which Dr. Buckley has just paid to the practical service of elocutionary instruction in making effective the powers of the soul, we shall not be likely to forget. How important, too, was the point made by Prof. Trueblood,—the love of men. This enthusiasm of humanity lies at the root of persuasive oratory and of oratorical training. Our teaching will be all the richer, all the more penetrating in insight, the closer we come into sympathy with the actual heart experiences of human nature. That was a very true saying of a great French preacher: "To address men well, they must be loved much."

I would also emphasize the point made by both gentlemen,—the power of personal character in the public speaker. Our pupils must be made to appreciate the vital importance of a noble personality. You must remember the old Roman Cato's definition of an orator—"A good man who understands speaking." We assume goodness in a clergyman; but many preachers are lifeless in their presentation of truth because they do not understand speaking. The true preacher is a Christian gentleman, theologically educated, who understands speaking. We want all public speakers thoroughly educated in their respective callings, but we also insist upon the need of that special training which enables them to put their thought in the best possible manner; the training which shall emancipate them from the faulty mental action and perverted physical habits that hinder the full and free expression of his personality.

I do not claim for our art the distinction of being one of the fine arts, but it is a fine art; and all the more worthy of respect because it helps to make effective the gifts and powers of the soul. Humble though it may be, such service ought to satisfy our ambition.

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THURSDAY EVENING, 8 O'CLOCK.

Mr. F. Townsend Southwick in the chair.

Reading by Mrs. Harriet Otis Dellenbaugh, New York.

"Fra Lippo Lippi," Robert Browning.

Recital by Mrs. Mary Ward Van Voast, Schenectady, N. Y.  
The Bower Scene from "Becket," Tennyson.

Reading by Mrs. Ella Skinner Bates, Newark, N. J. Selected.

Recital by Miss Evelyn Hilliard, Buffalo. Selected.

Reading by Mrs. Bertha Kunz-Baker, Erie, Pa. "Arm-gart," George Eliot.

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FRIDAY MORNING, 10 O'CLOCK.

President Chamberlain in the chair.

## THE THEORY AND PRACTICE OF ACTING.

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F. F. MACKAY.

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This very friendly expression, from so delightful an environment, gives to my heart—the great force-pump of the body—renewed action. Whether the circulation will so distribute itself as to assist the rational processes, or whether it will so act as to drive, through impulse, on to wreckage, I can not tell you. I am here to talk of the theory and practice of acting. You all know I am not gifted in oratory. I am not learned in logic, and I am much given to impulse,—or I should not be here to-day. At our last convention in Detroit I made some propositions, in the essay which I presented. They were taken up by some very able men in the convention. I then said that at the next annual convention I would undertake to assert and to illustrate that the actor does not feel the sensation of the emotion that the author in his text is describing. You will perceive that this statement does not preclude the necessity of feeling. In short, I may say that without feeling, i.e., without susceptibility to sensation, no man can be an artist of any kind; for all fine art is the result of the application of psychic force to mental conceptions, through muscular action, and unless this piece of machinery, the human body, is so sensitive to the environments that it can respond and compel the muscular system to coordinate exactly with the mental intention, art can not result.

Elocution is undoubtedly seven-tenths of the art of acting. Let me then first dispose of elocution as I understand it.

Many of you here remember that I have before, in my essays, talked or written about elocution. I have asserted that elocution—the art and science of speaking out—has two values. The first value is covered by extempore speaking, all the way from the conversation in the parlor to the declamatory force in speech—on the rostrum, in what is called oratory. Given the articulation, the pronunciation, the facts and the fancies of the mind, and the orator stands always in the field of nature; no

matter whether he be in a parlor 8 x 10 or on a rostrum where 3,000 people are assembled before him, he is standing in the field of nature. He may be a justice in a court; he may be a conversationalist in the parlor; he may be an orator on the platform; he may be a clergyman in the pulpit; but when he is prepared with his articulation, his enunciation, his facts and his fancies, he then stands in the field of nature, giving up this piece of machinery to impressions from environments; and just in proportion as this machinery has been trained to respond to these impressions, so will his manner be acceptable or disagreeable. The orator presents.

Having said that much with regard to that branch of elocution, I dismiss it. Do not let me be misunderstood upon that point: That I make a positive and distinct statement that the reader, the reciter and the actor are not orators. The reader, the reciter and the actor stand always in the field of art. The actor represents. Given his articulation, given his medium of conveyance, the reader, the reciter or the actor is always limited in his impressions by the boundary line of his author. If the actor goes beyond the author's intentions, he becomes himself an author. If he falls short of the author's intentions, he is a bad illustrator; for the art of acting is not the act of creation, nor is the art of reading nor the art of recitation the act of creation. They are each and all the art of illustrating by representation. The exponent of supreme power and omniscience is creation. The exponent of all human power and knowledge is art. Everything that man finds here he calls nature; everything that he makes he calls art. Nature is created; art is made.

What is it to create? To create is to bring forth a visible, tangible something from an invisible, intangible nothing. No finite being ever created anything. What is it to make? It is to rearrange things already created. The silk ribbon is a rearrangement of the silk from the cocoon of the silk-worm, and the cloth from the wool of the sheep; the building a rearrangement of the earth's clay, its forest-trees and its ores. Man makes; he never creates anything. The actor makes; he never creates anything.

I have said, then, that art is a result of the application of psychic force to mental conceptions through muscular actions. The term art is generic. The plough is art; the engine is art; the house is art; the picture is art; the recitation is art; the song is art; but they are very different in kind, and people have thought proper to classify them. We divide them into two classes,—the “useful” and the “fine” arts. To which art do we belong, as readers, reciters, and actors? The useful arts are what? The outcome of the mental and the physical seeking to perpetuate the animal, man. Nothing else. Search through the whole catalogue of man’s works, from the knife and fork to the reaping-machine; from the soles of your shoes to the hat that covers your head, and the roof that shelters you; all is useful art; and it is for no other purpose than perpetuating the animal, man. What are the fine arts? The fine arts are the outcome of the mind seeking to reproduce its impressions of nature. Hence the picture; hence the arrangement of notes in the form of song; hence the representations of human emotions in recitation and in acting.

What does the actor do? He seeks to re-present the pictures of emotions as he has seen them in nature. He strives, through the author’s language, to re-present that which he has found in the field of nature.

The theatre itself is a place of show; nothing else. Things theatric are not necessarily dramatic. Here are two words that confuse: People are very liable to say “theatrical,” when they mean “dramatic,” and fail to say “dramatic” when they should. The word “drama” signifies action, and nothing but action; and it makes no difference whether it is on this platform, in the church or in the theatre. Drama is action, and it must be action or it is nothing.

We have various kinds of prose and poetry, didactic, descriptive, lyric, and dramatic. With the growth and development of our language, the man who has a sufficient vocabulary may stand here and describe anything and everything he knows, without moving a muscle, except the organs of speech. One may say:



"On Linden, when the sun was low,  
All bloodless lay the untrodden snow;"

or,

"From God above to man below,  
What can we reason from but what we know;"

and if he repeats it slowly enough so that you can take in the pictures, there is no necessity for a single gesture in speaking either the descriptive or the argumentative matter.

When we come to lyric poetry, although we may read it and talk it, yet we can not express the full strength of it except by singing. Think of its origin. It was the outcome of the mental elation from the player upon the harp or the lyre, and as through the impression from the musical notes he felt his mental elation making a muscular tension, and the desire to express thought and feeling, words came with the music. So we have lyric poetry as an accompaniment to music, and although you may talk it, you can not obtain the full strength of lyric poetry without singing it.

How is it with dramatic poetry? You may read the drama as you would read descriptive matter; but it is so constituted in its very nature, that you can not express its strength except by doing it—i. e., acting it. Retire dramatic works from the stage and they lose much of their value. The proof of that is that however beautiful the poetry of the various dramatists who were contemporary with Shakespeare, not one of them is on the stage to-day. They all are to be found on the upper shelves of the libraries. Why? Because they have no longer any value. They must be acted. But with Shakespeare's plays sixty-six percentage of them remain on the stage to-day, because there is poetry, philosophy, and dramatic language more perfect, in its construction, than the phrasing of any author that has ever written in this or in any other language, ancient or modern. I say this and think it can not be contradicted successfully. Dramatic poetry must be acted. For instance, suppose I say, without action:

"Is this a dagger which I see before me,  
The handle toward my hand? Come, let me clutch thee.  
I have thee not, and yet I see thee still."

What is there in it? But do it, and the full meaning of the lines is developed. [*Here the speaker illustrated the above quotation with dramatic effect.*]

I was saying that the art of acting is the art of re-presenting human emotions by a just expression of the natural and the artificial language. It is the art of re-presenting. Why not the art of presenting? Because nature is presentation. I know it sounds very beautiful and has long been current that "all art is nature better understood." It is euphonious; it is picturesque; but analyze it and see where it lands. "All art is nature better understood." The proposition is false. What is "understood?" Understanding is knowledge. Knowledge properly applied is science. That "all art is nature" is false, and "understood" is not art at all but science.

Again, it has been asserted that "art at its highest and nature at its truest are one." That is very beautiful, too. It is so picturesque to think of; but analyze it and see where you will land. "Art at its highest"—very delightful! But "nature at its truest!" What impudence! Nature is always true, and can no more be "truest" than "round" can be "roundest."

The art of acting is the art of re-presenting human emotions. What is an emotion? I have read and listened to definitions of all kinds; and here I make a radical departure from all that I have ever heard. It is, perhaps, egotism to do so; but while it may appear egotistical, I claim to have all the respect that is due to traditions wherever truth is in them. I have no respect for traditions without truth. The theatre is full of traditions. Emotion! Think of the word; you all know it in Latin,—*e* and *moveo*, to move out. What moves out? I know that many of you will say soul. Let me say to you right here that I do not use a word when I can not define it, and that, as a teacher, I feel always bound to limit and define everything that a pupil asks me. If I thought I had to say to a pupil: "You are lacking in soul," I would not say it at all, but send him to a clergyman. I do not think elocution teachers can furnish soul. If I had to say to him: "You have no heart," I would send him to a surgeon; for the heart

is nothing but a big force-pump, distributing the blood through the body, giving strength, mental elation, and muscular action. I purpose to bring this question right down to the earth. You can not teach in the clouds; they are too vapory. Elocution is of the earth, earthy. There is not a note of the voice that is not physical. There is not an intonation, not an inflection, that you can not reduce to a physical fact. Every tone of the voice is vibration, and I am vibrating now under the impressions which I get from this audience and some accumulated facts which I may or may not assert properly.

An emotion is the outcome of self-love affected by an external circumstance past or present. An emotion is made up of three parts—impression, sensation, and expression. I am striving this morning, through self-love, for the approbation of this audience, and the approval or the disapproval manifested is the expression of a sensation that my presence here as an exterior circumstance is impressing. I know that many say self-love is selfishness. It is not. I deny the proposition. Selfishness is a state of self. You all know the word; you know its root and its suffix—*ness*, signifying “a state of.” Self-love is the same self with the active principle love injected. Love is always active and it radiates from self, and when the ego is combined with selfishness, we have all the disagreeableness of egotism. When the egotist forgets that the alter within his circle is an ego, and intrudes his selfishness within the circumference of that alter-ego, there is a collision, because the egotist does not respect the position and the personal rights of the alter. I hope I may not be accused of egotism, however plainly I may talk. I can not talk except plainly on this subject, even though I may not make things plain.

Emotion, as the word signifies, is the moving out of something, and that something is self-love. You all have heard this proposition: “Self-preservation is the first law of nature.” Self-preservation for whom? For self! Then, back of self-preservation lies self-love—first motor to every human action. You need not be ashamed of it. It comes from high authority. “Do unto others as you would have others do unto you.”

Here Christ took the wish of the ego as a standard of right. He said that was the vital principle of law; and, lawyer-like, He summed it up: "For in that you have the law and the prophets." You have all the principles of the law and the wisdom of the wise men of the earth. This is very high authority, and we need not be ashamed of self-love, even if all do not agree upon this interpretation. I leave the consideration of the soul to others; and talk only of the things of earth. It is self-love which prompts us to seek happiness. I venture to say that you can not find a person in the world, whether he be a Chinaman or the highest development of Christian civilization, who will not tell you that his first desire is "happiness."

Now let us see how this affects self-love. For instance, here is an exterior circumstance, a telegram just received. You take it in through the optic nerve and read: "My dear John: I am glad you are going to the convention in New York, and hope that you will be much improved. I have just deposited \$500 to your account, and you can take a trip through Europe as a reward for your efforts.—Uncle John." You laugh, of course; so did he. Why does he shout with gladness, or laugh? Because the ego sees in this exterior circumstance future happiness, and he expresses it and we all see it. Again, another telegram: "Dear Mary: Jennie died this afternoon at three o'clock.—Yours, Lizzie." Too bad! Why I saw her only this morning. Too bad! What do you say now? What makes you so sad? Why? Because in the tones of the voice and the gestures of the body you recognize the mental depression on the part of the reader.

All impressions make mental elation or mental depression, and this impression makes mental depression, and the person is sad. Why? Because she sees herself deprived of future association with a very delightful companion. So that you perceive self-love is moved in gladness, or self-love is moved out in sadness. Self-love is *the* passion and the only passion of the human mind. When it is touched, it moves out through mental elation or it moves out through mental depression; and we name it joy or sorrow, anger or hatred, according to the

kind of action we discover in the expression presenting the effect of the sensation.

What is in that word "expression?" There is articulation, pronunciation, modes of utterance, qualities of voice, degrees of force, kinds of stress, inflections, variations of time, pose, and gesture; and each of them has its effect. They are all of them combined in every word you utter. Some of these factors are always making the combination that gives expression to your feelings and your thoughts.

Modes of utterance, for instance. You know very well that you can not and do not always speak with the same muscular energy, nor with the same kind of utterance. Articulation and pronunciation are purely mechanical, for anybody with perfect organs of speech may articulate the sounds of the English language, and, with the addition of memory to place the accent, anyone may pronounce correctly, because we have not any standard. If it comes to a question whether it is Webster or Walker or Worcester, you can claim the one that suits you, as an authority.

In the pronunciation of a word there may be several accents; as primary, secondary, and tertiary. While some one of these should indicate the derivation of the word, others may be governed by the euphony of the language; yet all must yield to the mechanical necessities of the vocal organs in the act of utterance. Take the word "interesting." Place the force on the second syllable and we may pronounce the word very easily. [*Illustrated.*] Take the force off the second syllable and put it on the first, and we perceive the difference of muscular action. [*Illustrated.*] Again, take the word "Constantinople." There we find that the necessities of the vocal organs must obtain. [*Illustrated.*] There are three accents—primary, secondary, and tertiary. Now, take all the force of the secondary and the tertiary and put it on the primary, and see if you can run the machinery just the same. If anybody tries to pronounce "Constantinople" by putting all the force on the first syllable, he will soon discover that muscle as well as brain must have place in the pronunciation of the English language.

It was said the other day, by a very eminent essayist here,

that "technique of speech is born with the child." I took occasion to say to the essayist that I differed from him. I did not have an opportunity of saying so here in the hall. I disagreed with the essayist for this reason, that the proposition should be: "Every child is born with the organs of speech." The technique of speech must be developed through the process of imitation, and the technique of speech is so thoroughly local that the English child can not understand the French child until he has learned the technique of the French language. The French technique differs from the English technique and the English from the German. All of them differ. The technique of speech is the formulated muscular action of the vocal organs, seeking to convey thought and sensation.

Modes of utterance have much to do in expression. You are breathing effusively, simply pouring out your breath for vitality, while I am here driving out my breath expulsively and explosively according to the dogmatic nature of the propositions I am uttering.

It is by some persons claimed that the actor feels the sensations that he is re-presenting, but one has only to watch critically to perceive that the actor not only does not feel the sensation of the emotion, but does not, in many instances, know the science that would help him to express the outward signs of the sensation. For instance: Take Act II., Scene 2, of "Romeo and Juliet," where the Nurse brings the news of Tybalt's death and of Romeo's banishment, and so mixes up her statement that Juliet, during the first part of the interview, receives the impression that Romeo is dead. For a moment she seems paralyzed with fear, and, recovering from this first shock, gives vent to her grief in tears. This scene between the Nurse and Juliet is of such an exhausting nature that we may suppose she would not be able to utter the language of the scene normally, but that her words would be impeded in their movement, by the spasmodic action of sobbing utterance! The great mental strain which would cause this sobbing utterance would, in nature, continue its effect upon the muscular and the nervous system, so as to affect the utterance for some hours after the immediate cause had been removed. On the

stage, however, we find the would-be artist bursting out with a violent expression of grief, with sobs sufficiently violent to indicate the continuance of this spasmodic utterance, and before leaving the stage, she will utter the last lines of the scene as quietly and placidly as if she had never experienced any grief, and only felt delight at the prospect of Romeo's coming "to take his last farewell."

That the actor does not feel the sensation described by the author in his expressions of anger, joy, sorrow, hatred, or whatever the emotion may be, would be very clearly proven to you all if you could for one moment step behind the scenes and witness the murder of King Duncan by Macbeth in Shakespeare's tragedy, "Macbeth." The actor, at the termination of the Dagger Scene, in which he is contemplating the murder, passes through a door which, to the audience, is the door leading up the stairs to Duncan's sleeping apartment, but which in reality is merely a place of exit leading from the scene to the right-hand side of the stage outside, where the property man stands by the side of a table on which there is a red solution that looks like blood, with a sponge for the application of it to the hands and the daggers of Macbeth; and while Lady Macbeth is occupying the attention of the audience with her conjectures and her fears lest Macbeth may fail in his attempt, the actor who plays Duncan has quietly dressed himself and gone home to the bosom of his family, and Macbeth is busy powdering his face to give the semblance of the necessary pallor, and practicing the pose of his hands and the tones of his voice so as to produce the proper effect, upon his entrance as the seeming murderer. During all this time and even before he made his exit to kill Duncan, Macbeth knew that Duncan had gone home. Suppose, for a moment, that Macbeth was in the murderous mood—that he really felt the desire to kill Duncan. May we not suppose that he would vent the force of that sensation upon the poor property man who would be standing right in front of him upon his exit, for the purpose of assisting him in perfecting his semblance of the murderer. Yet no such murderous attack upon the property man has ever occurred, even by the most murderous Macbeth.

This claim, on the part of the actor, of experiencing the genuine sensation of the emotion described, is so absurd that it seems as if its discussion ought not for a moment engage the attention of common-sense people, but be left to the egotheists—men and women who really think that they were born great, 'special creations with unlimited recuperative powers; for the sensations through which any tragic character passes always kills the character, while the actor lives on.

All theories are the outcome of imagination. Sometimes they are practical, sometimes they are not. Once upon a time there was a theory that the earth rested upon four huge columns; and it was asserted by these theorists that these four columns stood upon the broad back of a huge turtle. But science exploded this theory by the discovery that there was no place for the turtle to rest upon, and so ever since this discovery the turtle has been "in the soup," so, possibly, it may be said of the theory of experiencing the genuine sensation of the emotion described by the author that the said feeling will be found more in the supe than in the artist.

Not only does this theory of acting by feeling retard the art, by obscuring from the actors the necessity of study, but it must necessarily often destroy the intention of the author. Great dramatic composition is the result of the highest development of all of the senses that combine to make human intelligence. The dramatic writer is a creator of individual characters. He congregates and adjusts human emotions, and so expresses them in artificial language that their kind and their degree are through his medium made known. As the works of great dramatic writers are admitted to be among the best rational achievements in all languages, is it not probable that an actor will find a more truthful conception of a dramatic situation or speech by seeking for it through the functions of memory and comparison, than by groping for it through the operations of feeling.

If acting is the art of re-presenting human emotions, then certainly a knowledge of emotions and the various forms in which they express themselves must be a necessary factor in re-presenting the truth and true art, and knowledge so arranged



as to be easily remembered and readily referred to is science, and in despite of all theory the practice of all great dramatic artists in repeating many hundreds of times the characters that they portray is a proof that there is a science underlying all truthful acting; therefore, acting is both a science and an art. As a science, it recognizes emotion, dissects it, arranges it, and presents for study the factors that make it. As an art, it puts into practice the appropriate natural and artificial means by which the emotion is expressed.

It is sometimes asserted, by those who believe that actors are "born, not made," that some of the clever actors and actresses have been quite ignorant of the curriculum of even a grammar school. Suppose the statement be admitted as entirely true; it would not militate against the statement that these undisciplined actors might have been greater artists if they had been greater scholars.

In conclusion: Since I have denied to the actor the possibility of feeling the sensations described by the author, such as love, joy, sorrow, anger, hatred, and all emotions and phases of emotions, what is the cause, then, of the great physical exhaustion and mental strain manifested by the artist after the performance of either a tragic or a comic character? It is his great self-love, prompting through love of approbation to the strongest efforts, mental and physical, that the nature of the dramatic character demands from him, for the purpose of achieving public approbation. This demand in great characters is so exhausting that it sometimes requires hours of rest for the artist to recoup from the fatigues of a single performance. From this it may be gathered that although he does not feel the sensation of the emotion described by the author, he must necessarily feel a physical fatigue and sometimes a mental depression greater than would be experienced in other professions where men and women are doing real work; for the true artist is always doing his severest work when he is doing his best playing. Even in self-communion it is quite wonderful how unwilling we are to admit the strength of vanity as a motor in the display of our public performances on the rostrum, in the pulpit or in the theatre.

## THE OLD-TIME ELOCUTIONIST AND PUBLIC READER.

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REV. FRANCIS T. RUSSELL, D.D.

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I fear that the title which is given on the program to my remarks on the "Old-time Elocutionist and Public Reader" will not represent to you what I have in mind as I address you. I do not treat of this matter philosophically, so much as historically; not abstractly, not on the high plane of philosophical and psychological and psychical and what not other considerations, but to state simply what the Chairman of the Literary Committee set me to do, which was to tell stories more than anything else about the old-time elocutionists and public readers; because, as he had the grace to say, I was older than anyone else present, and could say things that nobody else could say. So if I am to tell a story I must begin at the beginning.

I must tell of the first elocutionist and public reader I ever heard. You will be prepared to hear that it was my own revered father. This extends far back—as early as the time when I had the manly privilege of stepping into long trousers, years and years ago. I remember the occasion when I first heard him in public, which was in the old Masonic Temple; I think the building is still standing on Tremont St., Boston; and there he read. I was as a child entranced with the reading, and indeed before the evening was over called upon to bear my share, to illustrate what my father had taught in this line.

But as we begin at this point, I have to emphasize in this particular reference the *personality* of the reader and the elocutionist, and how much it has to do with the interpretation and the effect produced.

Of my father, I do not hesitate to say what others have said, and will confine myself to such statements from others, I should think, in what I say, that it was filial admiration :

tion on my part. My father was a graduate of Glasgow University, the youngest graduate in his time. At a very early age, as we should consider it now, until the day of his death, he was scholarly in his habits, devoting always a part of the day to the study of classical literature and the passing literature of the day, and very wide in comprehensive reach; the literature of science and art, and everything that could in any way interest a scholar, we should find a part of my father's occupation day after day.

He was a very busy man in his professional work, as you may imagine when I tell you that I have known him to begin work at five o'clock in the morning, and continue it until ten o'clock in the evening, resting only half an hour for his meals, giving private instruction to students, and to classes in various institutions of learning. He had this scholarly taste to guide him in his selection of the art of elocution as his profession. He appeared in this country in the year 1820, interested as an educator to do what he could in the cause of education, and he took up the study of elocution and followed it as a profession because he considered that the most neglected of all the departments of education. Consequently, he devoted himself entirely to this, and, as I have said, he continued his scholarly habits most devotedly day by day, reading daily his Greek testament and adding to his stock of knowledge as a linguist, —the last language he acquired being the Polish. Many foreigners came to him for instruction in the English language, and they often effected an exchange, he teaching English and receiving from his pupil the language which he represented in his nationality. In this way, he had a large stock in hand.

You may credit the story which was told by one of his pupils at Brown University—one who figured on the occasion described. When this class of young gentlemen at Brown University (this must have been about the year 1840, perhaps a little later than that) appeared before my father, they thought that he was saying rather too much about classical standards for a mere elocutionist; so they put him to the test. As prearranged by the young men, one recited in the original from Cicero, another from Demosthenes in the Greek, another from

Mazzini, the Italian orator, another from Mirabeau, and I forget what the other language was, but I know that there were five other languages and the English. The members of the class went onto the stage, one after the other, as for the ordinary criticism, expecting to hear my father say that he was not able to verify his statements. But, not at all so. He began by saying: "I am delighted! I have never heard any such performance in any literary institution in this land; but the gentleman who quoted from Cicero, if he had continued his quotation to another paragraph, would have found that it would have illustrated more perfectly the principle to be studied to-day." My father then gave the quotation, to their surprise. Continuing, he said: "I was equally delighted with the extract from Demosthenes, but remember the effect which was produced, and what must have been the utterance of the language to produce that effect. Could Demosthenes have said:" And then he quoted in the young gentleman's style, and immediately gave it expressively, which completely astonished them. Soon, all through the class. The young gentlemen were very much subdued, of course not half as much delighted as my father, who, in his innocence, thought it was a genuine offering to the interest of the cause of letters. But they gathered together outside the closed door, and said to each other: "Not a word of this to anybody, or we are ruined!"

In addition to the intellectuality, there was a refinement in the spiritual nature of the man, which appeared in everything that he said and did. It seemed to me that in his own character he represented more completely than any other person I ever met St. Paul's description of the attributes of charity. He was in all respects a charitable man, and as was said so truthfully to-day by the professor from Andover, the sympathy of the man necessary to effective expression carried him in genuine, genial, kindly ways all through his life, and gave him the power he had of attracting everyone to himself, and impressing every thought that he uttered, whether his own or quoted, with the same genial, delightful, interesting, and impressive personality.

Then we should consider his physique; for that enters into

the effect, as we consider speaking as involving the physical as well as the mental process. So my father's physical form, slight but manly, gives us the conception of a man prepared physically as well as mentally and spiritually for his work; then the moral effect of the character, and you see what he would do with his elocution, as a speaker, a reader, and also as a teacher, and how those who came under his instruction found it a life-long benefit to have been associated with such a man.

Then there was his worthy associate, the noble Murdoch, who had too many virtues for me to describe briefly. He possessed the energy and power of the whole-hearted, whole-souled man; not so much the scholar, but mentally active and intelligent; not so much imbued with the spirit of gentleness and tenderness as he was heroic in style. He was a whole-hearted, ardent patriot; and he had a power of presenting patriotic passages as no other speaker and no other reader I ever heard could present them. He devoted his life, during the war times, to the exercise of this faculty for the benefit of the cause. He sent his two sons into the field to fight. One fell. He knew that his condition of health would not permit of his serving in the field, and so, sanctifying his talent, he gave himself to the duty, during the late Civil War, of visiting the army hospitals and reading and reciting to the sick and suffering soldiers those odes which stirred their souls to patriotism; and they would applaud, while they lay helpless in their beds, inspired by the patriotic eloquence of James E. Murdoch.

Mr. Murdoch and my father established a school in old Boylston Hall in Boston, and to this they attached the best gymnasium, for its space and fittings, of its day. It had that reputation and as it was put into my hands, as a mere youth at the time, to manage, I was very proud of it and justly so. I had a superior officer over me, a physician who was there to see that the exercises were scientifically and properly done, so that this school of rhetoric and oratory was completely fitted; my father as the rhetorician, Mr. Murdoch as the orator and vocal trainer; and then the physical training in the gymnasium. It was not a success, however, because it anticipated too early the interest

which has of late years been awakened in that city, and is now properly represented by numerous schools of oratory.

I should like to speak briefly, and I think you would like to hear, of one or two readers or speakers whose appearance in public was so far back that very few present would then have been interested in an analysis of the expression. What if I refer to Dickens? I will say that, in what I may represent, I have something far higher in view than the mere imitation of the style. It suggests a standard of study with this moral attached for every reader and elocutionist. Dickens devoted himself to the study of his work for two hours every day. Every forenoon he read his program as though he had never read it before. He devoted himself to exercise and to dieting, to fit him for his reading. He denied himself the attractions of social life in order that he might secure the needed rest and give himself body and soul to his reading; that was one reason why he was so successful and was able to sustain the remarkable effort of reading nightly, as he did in the various cities, through so long a season.

[*The speaker at this point read an extract from "The Christmas Carol" by Charles Dickens, in imitation of the style of the author.*]

You will wonder why it is that he secured such a name as a reader, this being the peculiarity of his narrative style. In the first place, because he put his mind upon it; and everyone, whatever his peculiarities, his idiosyncrasies, his defects, may be, if he puts his mind upon the work, will impress it in some way, so as to make it attractive and show its own work. I think in our own day there is no better example of this than in the actor, Sir Henry Irving. It is the mind he puts upon his work that carries him beyond the mere mannerisms which are so offensive, and which any critic can not fail to perceive. But Dickens had more than this.

[*The speaker then read an extract in reference to Nicholas Nickleby and his fight with the schoolmaster, in illustration of Dickens's emotional and histrionic power.*]

I should like to speak to you of a very interesting teacher; I refer to "emphatic White." He was an example of a man

entirely devoted to his art, and that one art was "emphasis." I heard a man say once: "Oh! I know all about elocution after one lesson. It is breathing! It is breathing!" So White would have said: "It is emphasis!" He would have young men in a theological seminary repeat the first verse of the seventh chapter of Matthew: "Judge not that ye be not judged," etc., and then criticize in his emphatic way. [*Illustrated.*]

There was associated with him, not professionally, but his equal in professional reputation, Dr. Comstock, who taught the cure of stammering by the aid of rhythm, and had wooden dumbbells to mark it. The whole class would beat time and beat the defect out of their system.

These two men would occasionally meet in Philadelphia, for their work was in that city, and one occasion in particular I remember. The discussion turned upon *wh* in "which," "what," etc.; as to which reached the ear first, whether it was the *h* or the *w*. Mr. White, the emphatic White, had purchased a pound of butter to go home and supply the wants of his family; but this discussion so absorbed him that a whole hour in a Philadelphia market on a hot summer's morning passed, before he recollected that the butter was not in the original state he had bought it. One would say: "Can't you hear that *w* precedes the *h*?" etc. [*Illustrated.*] The conflict lasted until the butter was unfit for the table.

[*The speaker related a characteristic anecdote of White and a Presbyterian minister, who, having received benefits from his aged teacher, seriously and earnestly endeavored to turn his thoughts from overdevotion to his profession to his endless future life. White was apparently deeply impressed, but declared that if the minister had not been his pupil, he would not have done it so well.*]

There was another, not a teacher nor a reader, but a great study in impassioned oratory,—Father Gavazzi, the Italian reformer, who was under ecclesiastical discipline when he came to this country forty years ago. He attacked the papal system with tremendous energy and great effect.

[*The speaker here represented his impassioned oratory, and closed his remarks.*]

[The editor regrets the impossibility of doing justice to the above or to the preceding address. The vocal effects of the various examples can not be reproduced in type. The same remarks apply to the paper on "Ineffective Oratory" (page 122) the interest of which was greatly enhanced by the admirable vocal illustrations.]

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## FRIDAY EVENING, 8 O'CLOCK.

President-elect Trueblood in the chair.

Reading by Miss Katharine Ridgeway, Boston, Mass.

"Trick vs. Trick," Wood.

Recital by Miss Alice Washburn, Oshkosh, Wisconsin.

"Soliloquy of the Spanish Cloister," Robert Browning.

Song by Miss May Adelson, New York. "Le Printemps," Chaminade.

Recital by Mrs. William Calvin Chilton, Oxford, Miss.

"Jessekiah Brown's Courtship," Ruth McEnery Stuart.

Pantomimes by Mme. E. A. Alberti, New York:

(a) "Nearer, My God, to Thee."

(b) "Tit for Tat."

Readings by Prof. J. W. Churchill, Andover, Mass.:

(a) "Doctor Marigold's Prescription," - *Dickens*

(b) "Lord Clive," - - - *Robert Browning*

(c) "Bardell vs. Pickwick," - - - *Dickens*



## Conference on Vocalization.

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On Monday morning, June 28, the National Association of ~~Elo-~~  
~~cutionists met in conference~~ with the Music Teachers' National  
Association, at the Grand Central Palace. Owing to the num-  
ber and the length of the various papers, there was no general  
discussion of topics. The conference was called to order by  
Herbert Wilber Greene, president of the M. T. N. A., who  
spoke as follows:

### ADDRESS OF WELCOME BY PRESIDENT GREENE, OF THE M. T. N. A.

I find myself on the program to deliver an address of welcome  
on the part of the M. T. N. A. I made an address of welcome  
at the opening of this convention, and my best efforts were put  
into that address, because I felt there were very momentous  
problems to be solved, which must come before the Association  
at this time. In view of the large amount of work that has  
been placed upon your program, I felt that it would not be as  
advantageous to you to hear an extended address of welcome  
from the president of the Music Teachers' National Association,  
as it would be to hear fruitful discussions on vocal matters by  
our members in joint session. Hence, my remarks will be  
brief.

I met President Chamberlain on the floor of the Exposition  
and inquired what his plans were, thinking that, as our guest,  
it would be the proper thing to leave matters for him to adjust.  
I discovered that he really expected something in the line of  
vocal thought and talk from me; that he had outlined his work  
somewhat with the expectation of dividing the time with my-

self. I explained to President Chamberlain that I should not speak on vocal matters; that I had been too much occupied with the work of reorganization and revision of the M. T. N. A. and its constitution; and that I should throw the whole control of the meeting into his hands. He protested, insisting that I had a duty to perform; but I was firm, explaining that my physician had already pronounced me a degenerate because I did much or most of my literary work between 11 P. M. and 2 A. M., and that even those hours had been denied me, because of the pressing demands of the M. T. N. A. Convention. My observations, therefore, can be of no value, or little better than a comment upon the importance of such a session as that now in progress.

A question that presents itself to my mind is: What position do the elocutionists occupy among kindred professions? At first, one naturally places them midway between actors and vocal artists. I thought that was perhaps a just position, but on consideration I was overwhelmed with the thought that elocution is the central art around which all other arts revolve naturally. Not only is this true in literature and in music but one can not even observe a picture without noting that some of the requirements of elocution are embodied therein.

In my work in the studio the first thing I teach a pupil is to speak the thing well that I wish him to express in song. Until he accomplishes this, he can not impress his ideas upon other people's minds. If he speaks well and carries that natural delivery into his singing, he is the better artist. Not only is this true of singing, but all along the line of art I find elocution closely identified with it and immeasurably important. Perhaps the distinction to be made between the elocutionist and the singer or other artists is that they all are aiming to express the same thing, but the *mode* of expression is different. I have every respect and admiration for the work that is being done all along the line of elocution and oratory, leading up to clearer, higher and ideal modes of expression. The avenue through which we may hope to come somewhere near fulfilling our mission in the world is that of expression. If we ~~ex~~ well, and the things we have to express are good, then

fil our mission. Then are we orators; then do we belong to the great National Association of Expressionists.

I would like very much to have had an opportunity to go into the matter in detail, and follow you along your line of discussion this morning. I have friends in this audience for whose opinion I entertain the highest respect, but who do not agree with me on some technical points. I would like to follow them on the floor and have a little tiff with them on their pet theories, but I have not the time, and must forego the pleasure. I bespeak for you a most interesting session.

And in the name of the Music Teachers' National Association I extend to you a most cordial welcome. I only hope that this is but a beginning of a more close identification of our interests. I now take great pleasure, ladies and gentlemen, in presenting to you President W. B. Chamberlain, of the National Association of Elocutionists.

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#### RESPONSE OF PRESIDENT CHAMBERLAIN, OF THE N. A. E.

We are to congratulate ourselves, I am sure, as members of the N. A. E., on the privilege of meeting with the older Association representing our twin art. I think that we have very much in common. Of course, that would be a very cheap and easy thing to say. But let me, in a simple, sketchy way, attempt to indicate what is the essential identity between song and speech.

I think that President Greene has very justly—and I believe not wholly out of compliment due to this occasion—placed speech at the centre of the arts. Surely it does give us the meeting ground of the psychical; for what is a higher function of the physical man than the communication of thought? What are finer, more subtle, more profound, than the problems connected with the formulation of thought and the interpretation of thought, through speech and through action? I say, I believe it was not a mere empty compliment to us as elocutionists, when President Greene placed speech, from his point of view as a musician and a vocalist, at the centre of the arts.

With respect to our materials: Whether singers or speakers, we certainly have the same voice. When people speak of a certain man as having a good "speaking-voice" or a good "singing-voice," I wonder sometimes what can be meant by that discrimination. Is not a voice a voice? There are certain applications of the same powers, just as we might say a certain man has a good logical mind; another a poetical mind; but surely, on the most obvious plane, they are one and the same. We do not have two pair of lungs, nor two mouths, nor two sets of auditory nerves. It is the same voice.

In the elemental actions by which we reveal psychic states there is a striking similarity. All of you will recognize in a moment these points of similarity, if I briefly touch upon them. In matters rhythmic, dynamic, melodic, even harmonic, the relations are very much closer than they have ordinarily been thought to be.

In the matter of rhythm I think there is essential unity. I doubt if any man can tell whether musical rhythm was derived from poetic, or poetic from musical. Personally, I am quite well convinced that what we call speaking-rhythms came first. They were marked by the feet, as the country fiddler does to-day, in two's or three's. These are only primary forms, which, of course, may be diversified by differentiations into different kinds of metre; but essentially these two sorts of rhythm are alike, and you hear them not only in all refined forms of poetry, not only in composed vocal utterance, but in good free speaking. You have the trochaic, the iambic; you have the various forms of trisyllabic rhythms; you have the approach to the real spondaic rhythm, which was such a power in Homer. All these belong to us in common. They have equal significance whether they apply to speech or to song; and one may often illustrate the other. All musical effects, by the way, are illustrated to the ear through representations to the eye. This is especially true of rhythmical and dynamical effects. You never saw a good music director who was not continually teaching through pantomime. The different kinds of impulse are shown by the hand, the different kinds of staccato or legato movement can be interpreted instantly through pantomimic expression, and

made immediately interpretative, as they could not at all be, if expressed only through words.

The same thing is true of the dynamic impulses. You, as musicians, have a certain sign which in mathematics they call "a greater than." We call it "initial stress." It indicates a promptness, a suddenness of force. You have the crescendo; some of us call it the "final stress." It indicates in either case an increase, and it indicates something of volitional insistence, whether in music or in words. You have the swell, and we have the same thing in the form of hearty, cheering, and volitional uplift of energy. You have the organ-tone, solid, substantial, and firm, suggesting the unchangeable and the infinite; and what can be grander than the glorious organ-tone? We have an approximation to the same thing in the often abused, yet not infrequently legitimate, "thorough stress," or sustained tone, or whatever you may call it. You have the unexpected (as the Irishman said, just when you are looking for it) in syncopation. It surprises you. So does a certain stress with us, expressing a sort of double impulse.

Also in melody, there is a striking resemblance. The general trend of the melody, ascending or descending, means either a droop of weakness or an access of power, according to the dynamic action of it. What can be more sublime than the music of the "Amen" chorus in "The Messiah," in which the ascending sweeps of the soprano are balanced by the depth and the strength of the descending bass?

We, as speakers, refer to these effects as not simply an illustration or analogy. We refer to them as applications in slightly different form of the identical principles of expression.

I once sent out a letter to a number of professional friends, asking them to name to me some of the most important relations of song and speech, and to suggest ways in which one might help the other. Very sententiously, one gentleman, who is a pulpit orator of the finest grade, answered: "To me the greatest inspiration in oratory has been oratorio," and I believe many an orator would express that sentiment. Henry Ward Beecher also knew the power of the other arts as aids in oratory.

But more particularly we might speak of the essential unity even in the details of interval. Who does not know that the smaller commonplace diatonic intervals in song express the ordinary unimpassioned feeling? Who does not recognize a certain unexpected thrill in the augmented fourth? What a thrill it gives in the solo: "Watchman, will the night soon pass?" in which the tenor gives, if I recall aright, an augmented fourth. Though you are looking for it, does it not give you a start? In speech these intervals may be, without any sense of affectation or of singsong, practically measured as accurately; or at least, if you throw aside the external and technical measurements, their essential, vital expressiveness is one and the same.

I once heard in a classroom a perfect example of ascending melody by chromatic tones. If you will allow me to sing it, and then speak it, you will see that it is one and the same. The words were "He has charged me with being connected with the rebels." [*The speaker at this point gave illustrations of the sentence with different intonations.*] I doubt if any man could have struck upon a more expressive melody for that sentence than the student hit upon. It was absolutely spoken in the straight chromatic scale.

We all recognize the minor cadences in a certain class of preachers who are always using them. You have heard them. [*Illustrated.*]

Perhaps you will allow me to speak briefly on a subject which is the watchword among many vocalists, whether for song or for speech, i. e., "constitutional treatment,"—if I may borrow a phrase from our medical brethren. I wonder if it is undignified for me to indulge in personal testimony on this. I began as a vocalist on the physical side, and with an exaggeration of local treatment. I believed that the voice was in the throat. It was not the fault of any teacher of mine. I had grown up with that idea. I do not believe that any longer, and I suppose you do not. I think the voice is from the soul to the sole. "Not on thy sole," but from thy soul. I suppose that all good vocal trainers understand the great expression of St. Paul, written centuries ago. "If one member suffer, all other mem-

bers suffer with it." I believe every good voice-teacher is emphasizing this broad constitutional treatment, but I will not stop now to develop that. I refer rather to the constitutional treatment of the mind. Expression in the form of song or of speech requires also treatment of the whole man psychically, just as the voice requires treatment of the whole man physically. May I be pardoned, also, for adding that it was when sitting at the piano, giving singing-lessons, that I was forced into the practice which has been to me, as a teacher of elocution and rhetoric, of the greatest service ever since, viz., to compel the student to restate for himself, to paraphrase the things that he is uttering.

I sometimes found that a student, in singing, would hold a long note, but it was the voice alone that was holding it. I discovered also that although the tone might be held rightly, so far as the physical measurement of it was concerned, there was a certain emptiness in it, although you could not physically describe that. I said: What shall I do? What is the use of the mind's being blank? An old teacher of mine had said: "A long note is never held for the sake of holding it; there is something else to do with it;" and I said: "*What is* that something else?" It was not a difficult task to find something which might be passed through the mind, amplifying the thought in some way, corroborating it, intensifying, vivifying, illuminating it.

Carrying that idea into the realm of speech, I have found it of the greatest importance; and I might show that I have found it of no less importance in studying singing. When studying, for the first time, the tenor solos in "The Messiah," a minister, who was no musician at all, said to me: "When you are singing this phrase in the first great aria,—'Comfort ye my people'—you must know that 'comfort' does not mean soothing-syrup." That one criticism set me to paraphrasing that aria, and I have been at it ever since. I believe that the pupil, whether he is singing or speaking, should be asked to translate into some other form the thing he is doing.

If a song is not to come into you and through you, then let it alone. Do not attempt to have it poured into your ear by a

music teacher, to come out by some sort of automatic process. The circuit is in the mind. This is true of speech and song alike.

We were expecting to have an illustration, showing the essential unity of these two arts, and it occurred to me that it would perhaps be not only an entertaining but a really instructive art-exhibit in this joint meeting, if I could show how Buck musically paraphrased the great thought of Longfellow in "The Golden Legend." I was to read the literary part of it, and then we were to have a singer give a musical rendition of the song; but we have not been able to have the singer, and I will not detain you with the reading. I will leave with you the suggestion that this broad constitutional treatment belongs to us alike as vocalists. "Vocalist" is our generic term. If we are vocalists elocutionary, or vocalists musical, the special differentiation matters not. We have everything in common.

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After inviting the music teachers present to attend Tuesday's session of the National Association of Elocutionists, the chairman introduced Miss Mary S. Thompson, of New York, who read Prof. Bell's paper, as follows:

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### ARTICULATION IN SINGING.

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A. MELVILLE BELL.

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[Read by Miss Mary S. Thompson.]

Nothing can be more beautiful than music allied to poetry. The sensuous charm of sound, and the intellectual charm of thought, make up a combination which lifts the soul of the hearer into an ecstasy of appreciation. Music alone, or poetry alone, could not convey one-half of the delight which we experience from the union of these agencies. The human voice is the most perfect instrument of music known to man; and the rhythmical utterance of language is the most impressive of all means of conveying thought and sentiment. When the effects of these are blended—in song—we have the highest and most soulful form of expression of which we can have conception.



I have heard some lovers of "sweet sounds" justify their neglect of the *language* of song by the statement that to singers the music is all, and the words are nothing. This theory must, I fear, be widely entertained, since we so often find the highest musical performances rendered in a tongue which is unintelligible to the hearers. Even when our own language is used, the words are almost equally unintelligible, from the indefinite way in which the sounds are uttered. There must be some fundamental misconception to account for this.

The elements of articulation are not all equally susceptible of musical expression; and singers are apt to be tempted to poise the voice from vowel to vowel, regardless of the intervening consonants. Every element, however, should be heard in its due relation to other elements.

All vowels have an open channel in the mouth, sometimes broad and sometimes narrow, but always open and free, from the throat outward. Every vowel may, therefore, be uttered, whether by the speaking-voice or the singing-voice, with purity, in accordance with established usage. The singer has no right to deform these utterances by a shade of variance from their customary quality. Some notes of the voice, we know, assimilate more perfectly than others with the narrow, and some with the broad, vowel-formations. The composer of vocal music must, in these cases, "suit the music to the word;" but that is *his* business, not the singer's. Yet some artists entertain the idea that because certain of their notes sound better with a different vowel-quality than that prescribed, they are at liberty to exchange the prescribed vowel for its fancied superior. The sense of the words is thus sacrificed to nonsense. Now, a singer who can not conform to ordinary usage in the delivery of the words has simply to learn how to do so. Conformity is imperative. There can be no excuse for its violation. That a singer should think that he has any option in the matter is a grievous misconception.

The indefinite utterance of words in singing is most frequently caused by the inarticulateness of consonants. When we consider that many consonants are destitute of vocality, and that others entirely stop the flow of voice and even of breath, we

must see that such elements ~~can not be~~ subject to *musical* expression. Yet they must be heard in order that the words in song may be understood. Words are the inspiration of the music, and the consonant-carrying words must be rendered audible without interfering with the musical quality of the vowels. This is a problem; here is where the singer's art is most conspicuous.

The solution of this problem lies in the fact that the impulse of consonant-articulation does not come from the chest, but from the pharynx, involving only the breath within the mouth, and not extending to the lungs. This important principle is very little known, because the subject has been but little studied from nature. In a "New Elucidation of the Principles of Speech and Elocution," published in 1849,—when I was fresh from a long and original investigation of the mouth and its actions—the independent use of the pharynx in consonant-articulation was for the first time explained. Students interested in the history of the subject are referred to that work.

Some consonants are accompanied by vocality or throat-sound; but this is a quality superadded to the simple consonant-effect. All such vocalized consonants are, of course, susceptible of tune, and the sounds of some—especially of *l*, *m*, *n*, *ng*—are as pure in tonality as vowels; but the channel of the voice is over the sides of the tongue for *l*, and through the nose for *m*, *n*, *ng*; and the consonant-effects of these elements bring the voice back to a central oral channel. Separate in your mind this action from the sounds of *l*, *m*, *n*, etc., and you will have a clear idea of the simple fundamental articulations involved in the utterance of these elements. Every consonant has an oral basis of this kind; and the singer can add articulative impulse to his syllables, by pharyngeal pressure, without affecting the continuity or the quality of the voice. In a recently issued little book, "The Science of Speech," this subject is again introduced. The principle of pharyngeal consonant-impulse being the key to articulation in singing, I make no apology for repeating here an exercise for cultivating this power, prescribed in the "Science of Speech."

## PHARYNGEAL EXERCISE.

"Hold in the breath at the throat, and read, without issue of either voice or whisper. All the actions of articulation, including even the organic separations of *m, n, l, f, th, s*, etc., should be audible without throat-sound of any kind. After a little practice, this voiceless mouth-reading should be fairly intelligible to a near-by listener; although words containing only *h* and *vowels* will yield no audible effect. The next and culminating step will be to unite this crisp articulation with vocality, and so form that rare specimen of scholastic art, a good speaker."

Another short paragraph may be quoted from the same work: "All that has been said here in reference to the articulation of speech applies equally to the articulation of song. We ought to hear the singer's every syllable, and that without the slightest detriment to his vocalization. One who does not articulate his words is a mere instrumentalist upon the larynx, and *not a singer*."

The point to be understood is that consonant-actions are actions of the mouth alone, and that their formation does not interfere with the issue of voice. Some consonants have no other sound than that of the separation of the oral organs after contact, as in the words, "hope," "meet," "strike;" and this separation may be distinctly heard without a particle of breath escaping from the chest. Other consonants have a slight positional sound of sibilation, which may be formed, transitionally, by pharyngeal pressure on the breath within the mouth, and also without issue from the lungs.

Vocalized consonants present no difficulty to the singer, except that the fundamental articulation of each consonant should be made a part of the sound. Thus, the words, "come," "nun," "long," should end with the same organic separations as the words, "cup," "nut," "lock;" i.e., the organs should fall apart to complete the articulations.

The difference between the singing-voice and the speaking-voice is that each note of the former is level in pitch from beginning to end; and that each note of the latter tapers, throughout its duration, to a higher or a lower than its com-

mening pitch. The progression from note to note in singing is by a series of steps, up or down the musical scale; and in speaking, by a series of *slides*, upward or downward. The two characteristics are blended when a singing-note slides from its initial pitch to a higher or a lower level; or when a speaking-note becomes level for a measurable time, at some part of its course. The best singing is free from sliding notes; and the best speaking is free from level notes.

Some persons think that the English language is unfitted, by the harshness of its consonants, for effectiveness in vocalization; but this is an error. One of the foremost concert-singers in my young days—Mrs. Alfred Shaw—offered an example of the union of articulation and music, which I have never heard equaled; and which proved the possibilities of art in this direction. Every note of her beautiful voice was musically faultless, and every syllable of the accompanying words was perfectly distinct. I might be tempted to say: “When shall we hear the like again!” but that I am convinced that no reason exists why we should not hear the like from every artist in song. The singer should first acquire the knack of articulation, without sound, and then apply that to the musical flow of voice. Of course, there must be in the singer’s mind a standard to be aimed at, or he can not reach perfection. The standard is the absolutely clear articulation of every word connected with the music.

I have shown, by one brilliant example,—which has remained with me; a memory of enjoyment, for more than half a century—that this standard is perfectly attainable. Tell the rising singers of America that the verdict of this conference is unanimously for *words* with songs; and that henceforth they must devote themselves to perfecting this combination.

We are all familiar with the beautiful “Songs without Words” with which Mendelssohn has enriched the literature and the art of music. These show the perfection of purely musical expression, and at the same time its limitation; for every hearer makes his own accompaniment of sentiment to sound; and in a hundred hearers there may not be two whose interpretation is exactly the same. Language gives definite-

ness that can not be conveyed without it. In Mendelssohn's works we do not miss words; for the very purpose of the music was to suggest intellectual associations without expressing them; but singing without words, as we commonly hear it, is suggestive of nothing but defect and incompetency.

From what I have said in reference to the independence of articulation and vocality, the principle should be clear, that the two functions may be either combined or separated. The separate exercise of articulation, without sound, will be of great utility in showing the delicacy and the precision of the oral actions which the learner has to master; and the united exercise of voice and articulation, in singing, will show that consonant-actions are like the movements of fingers on a flute, —merely modifiers of an uninterrupted current of sound, which is elsewhere formed.

Let this subject be examined without prejudice. All novel-ties are apt to be regarded with suspicion. The sum of all that I could add is that the articulation of English words, in song, may be as perfect as in speech, without any injurious or limiting influence on the expressive power of the voice; and that, consequently, a pure pronunciation of the language of song may be demanded from all vocalists. Attention is specially directed to the theory of the independent articulation of consonants, as a fundamental principle of all speech, whether musical or not.

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#### SOME CAUSES OF VOCAL CATASTROPHE.

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FRANK E. MILLER, M.D.

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When first requested to prepare a paper which was to form part of the food for thought and for discussion, in this particular branch of convention work, I was somewhat at a loss which phase of a many-sided question to take up. Many of my patients are singers and I talked freely with some of them regarding it. They were practically unanimous in making one request.

"Treat," said they, "of the various forms of trouble that can overtake the singer, and treat of that subject just as you talk to us here in your office. You will be talking to teachers who should know these things as well as we who have passed the student stage; and in relating your experiences, think you are talking to us who know nothing of medical terminology." With these repeated warnings in mind I have prepared this paper on "Some Causes of Vocal Catastrophe," and I now warn all of you who may be experts in the science of medical expression and elucidation to escape while there is time. This paper is not for you.

I am impressed with necessity for education along the lines I have chosen to pursue in my thinking and writing, for my experience conclusively shows me the growing tendency on the part of singers and students of the voice to certain forms of vocal impediment. These difficulties are not by any means confined to the singers of the younger generation. Recent experiences have shown that the great ones of the vocal world are markedly liable to attack, as illustrated by the disastrous results attending the close of the last Metropolitan Opera-House season, and as well by the more recent disappointments of a gentleman who went abroad to engage artists for a season of German opera for next winter. I shall confine my attention, while I tax your patience, to some of the peculiar forms of disease that menace the artist and the too enthusiastic student.

I have used the scale of E with the greatest advantage, as a means of revealing to the ear points wherein the voice shows signs of failure. I have used this scale because of the fact that within it lie all the principal resonances involved in voice-production. By this I mean to say that somewhere between the interval G# to C# an oral resonance is developed in the majority of voices. This seems to be coincident with the action of the lips, the tongue and the soft-palate, and the other muscles that go to increase or to decrease the size of the oral cavity. From C# to E above middle C the principal changes occur which contribute to the development of the nasal resonance. Some rare voices, however, continue their oral resonance as high as F# before changing. It has occurred to me so often, in the course of

my practice, that a peculiarly apt reason exists for making E the foundation note of the test scale employed in the operating-room, that I lay this particular stress upon it. It has seemed the most easeful note for the patient to sound, whatever his vocal condition, and I have been tempted to call it the "nature tone," because it may be said to sing itself. At least, it can be sounded with naturally open throat and without calling into perceptible use the multiplied enginery of muscular forces which are required for the formation of the higher tones of the scale.

(Incidentally it may be remarked here, for fear of a misunderstanding, that this is not a discussion of musical tone, nor of the voice under normal physical conditions. All that the physician demands in the course of his preliminary examination is sound and pitch. Quality is apart from the issue involved in a study of the vocal mechanism for the righting of any injury which may have been inflicted upon it. We all know that the singer's lagging feet turn toward the physician's office only when all that makes for sensuous beauty in the divinest of organs has taken flight, so that the physician hears very little singing.)

As the auxiliary muscles are directed into action, they must be accounted with intelligently, or disaster swift and serious overtakes the voice. Consider for a moment the wealth of muscular resource at the command of the singer, which his intelligence and ripe knowledge must guide. The muscles used in the production of tone of a musical character may be divided as to action and location into ten groups. In these ten groups there are 117 individual muscles. Three of these act alone. One hundred and fourteen act in pairs, making fifty-seven pairs. Again, these muscles are controlled by twenty-four nerves, eighteen of which act alone and six in combination with others. In one instance a single nerve presides over two large groups of muscles. This is the infra-orbital nerve, controlling the labial and nasal groups. Then, in still another instance, two separate nerves are required to control the action of one small group, the glosso-pharyngeal and the recurrent laryngeal,—the palate group. Here you see we have this dis-

tribution: Single muscles, 3; muscles in pairs, 57; groups of muscles, 10; nerves acting alone, 17; nerves acting with others (eight groups), 88.

Take these figures and increase them by an arithmetical progression. You can calculate what a multiplicity of nerve and muscle effort is involved in a sneeze. Everything is spasmodically involved at once which appertains to the vocal mechanism and the enormous sum total of muscle and nerve movement, individualized, is 465,120. I have no desire to branch out into a polemical line of discourse, yet I should like to enter right here my respectful protest against a method of instruction that aims to teach conscious control of the vocal machinery.

Teachers and singers as well are aware that, from the effort to aid tone-production from without, conditions arise which render certain points of the vocal cords susceptible to anatomical changes. If wrong methods be persisted in—especially without knowledge of the resonances of the voice—the result is pretty sure to be discoverable in the existence of what are known as nodes on the vocal cords. The node, therefore, constitutes my first and one of the most familiar forms of vocal catastrophe.

In its simplest form the node is a superficial oedema manifesting itself on the edge of the vocal cord, sometimes appearing on one and then on the other and oftentimes on both, dependent entirely upon causation. For instance, the cause might be simply a severe spell of coughing and this, of course, might befall a person who was not a singer at all. It has been known to occur to animals. To simplify the matter, perhaps, the node is an oedema, a swelling from effusion of watery fluid in the cellular tissue beneath the skin or mucous membrane. In fact, it is a dropsy of the subcutaneous cellular tissue. There you have the accurate dictionary definition, which adequately sets forth the obstruction that is the frequent cause of a vocal catastrophe.

This oedema appears on the edge of the vocal cord, as a slight tumor or swelling filled with water. If aggravated by continued use of the voice, it may develop and become exceedingly dangerous, by extending inward to the real tissue of the cord itself.



The membrane is thickened by the watery secretion, and much the same thing happens that has often occurred to many of you in the case of a pinching bruise or a blistering burn. Nature's cure for this state of things is by absorption of the fluid contents and a consequent diminution in the size of the node until finally the normal condition of the cord is restored and the voice returns in all its fulness. In the formation of the node it is worth remarking that the traumatic or coughing node may appear at any point on the cords. It shows first at one point and then at another. The node caused by vocal weakness or abuse of the natural powers, however, displays an exasperating, and sometimes puzzling, affinity for particular portions of the vocal cords. It is generally found protruding from the anterior and middle third on one or the other side of the glottic opening, or on both in chronic cases. The other nodes may be found at any place on the cord. In fact, it frequently happens that the traumatic node, and what for convenience we may arbitrarily style the "vocal node," are simultaneously present, each to be distinguished by its well-defined location, although produced by totally different causes.

There are cogent reasons for the affinity of the vocal node for certain fixed positions on the cords. You all are possibly more or less familiar with the trick of the vibrating string and the bit of paper. If the paper be laid upon the string at a certain point, it will be flirited away; while at another chosen point—the rest point if you please—in the trembling twine, it will slip unagitated to the floor. Inasmuch as the vocal cords are subject to the same laws, the lesson drawn from the string and the bit of paper applies, the node taking the place of the paper. Note, however, the difference. The string is single, and there is no attrition. If there were two strings, the bit of paper might be caught and sadly twisted in the miniature whirlwind of opposing vibrations. But the vocal cords are wedded in phonation, and by their attrition the node is formed. There is visible evidence of the existence of a node. Very often strands of tough mucus appear spanning the chink or rim glottidis,—which, I may explain, is the slit between the cords when they are drawn up in tone-production. The presence of these bands

of mucus is an assured precursor of the node; but more often they indicate the existence of a node which is hardly perceptible through the laryngeal mirror. The mucus is nature's effort to relieve the attrition, and so to ease the inflammation at the point of difficulty. The obstinacy with which the nodes caused by vocal disaster thus form in the anterior and middle third of the cords may be explained as owing to the presence in the vocal cords of a point which may be called the centre of resistance for the intrinsic muscles. The position of the node may be changed in its relation to the centre of muscular resistance, so called, by the action of the crico-thyroid muscle upon the cricoid and thyroid cartilage. The action of this muscle is downward, and it increases the leverage of the arytenoids when the efforts of the singer are directed toward the heights of vocal utterance. The fact that the node can be found in variable locations proves that it is caused, in the majority of cases, by undue and improper muscular effort in tone-production. Consequently, the necessity for the most painstaking care on the singer's part to avoid singing under unfavorable conditions. A trifling overexertion in an afternoon rehearsal in a cold hall, too much talking on a Pullman, a bad night's rest in a sleeper berth, all may conspire to weaken the voice for the time and lay it open to attack. Under such circumstances particularly, it is necessary for the vocalist to exercise large discretion and to aim for a conservative middle course, and especially so in a preliminary rehearsal.

Another cause of the node is a lack of cordal coordination. If the human form was perfect, both cords would be equally strong. As a matter of fact, in my own experience, I have found that the major portion of nodal formations appear on the left cord, indicating that it is the weaker. The one cord being slightly lax and the other vibrating at full tension along its face causes trouble. Another source of difficulty is subglottic, owing to inflammation of the mucous membrane in the trachea, which extends upward and involves the cords. The vocal cords are not, as many people suppose, a pair of mere bands spanning the glottis; but they are block-shaped, retreating against the wall of the trachea as they go downward. Thus, the inflammation

passing upward may easily affect the voice. Such inflammation is easy to be discovered by a tickling sensation in the trachea, causing a dry, harsh cough about the third day after a cold has found lodgment "in the head," as the phrase goes.

Now while the node has been the cause of some aggravated cases of vocal catastrophe, from the confines of the Metropolitan Opera-House to the more modest abiding place of opera bouffe, yet a reasonable amount of precaution will tend largely to minimize the chances of an attack. Singing in a room where there is smoking is a prolific source of nodal formations. Breathing a dust-laden atmosphere, continued effort to carry on conversation on the cars or amid the noises of street traffic, are fruitful agents of vocal catastrophe. There are other causes owing to nervous disorders, which need not be brought into this discussion.

The mucous membrane of the vocal cords simply obeys natural laws in restoration, and a node will disappear in three days, if not teased with effort. More often it requires from seven to ten days for it to disappear without treatment. If the singer foolishly persists in using the voice, the node will extend into the cord tissues, and then we have a most unfortunate condition. The cord loses its elasticity. It refuses to respond. It will neither act nor will it consent to be acted upon. It is in a state of collapse, and the voice for singing-purposes has gone never to return.

As I have already remarked, the node usually appears on the left vocal cord; but a case comes to my mind wherein it was on the right. This was the case of a young woman who applied to me with a node well developed on the anterior two-thirds of the right cord. The breaks in her voice began at G# and C#, medium voice, and were of very startling nature. Through necessity she was compelled to keep on singing, and whereas she had been the acknowledged possessor of a perfect method up to that time, it was noticed within a brief period that her method had completely changed. Her voice went from bad to worse, until finally, in the church where she was engaged, she was kindly but firmly told that she would not be retained. She had been forced to resort to saving devices in

the vocal mechanism, any or all of which makeshifts were hurtful to her in the last degree. After a year and a half of this miserable battling, with a determined and nervous temperament back of it all, she consented to a consultation, and I called in Dr. H. Holbrook Curtis, who has made so profound and valuable a study of nodal formations. It was only after combined and prolonged effort that she was convinced of the alteration in her method of singing. During all of this period, the node frequently disappeared; but only during her days of absolute rest. After a trying service in church, it was sure to show itself as determined and obstinate as ever. Not only that, but a corresponding node appeared on the opposite cord, the result of attrition. With the peculiar form of vocal gymnastics provided by Dr. Curtis for sick and nodular vocal cords, and with a return to her proper method of vocalization, the cords were ultimately straightened perfectly; but on close examination it was made plain that the nodes had so eaten their way into the vital tissues that a perfect cure was impossible, although she sings to-day in an acceptable manner. I have always held to the idea that rest alone would cure these nodal formations and have fought with all the emphasis at my command against the use of the voice during such incapacity of the cords; but I must say that in this case the justice of Dr. Curtis's view and of his plan of work was vindicated, and I regret that the method was not applied before the nodes had insinuated themselves into the true substance of the cords.

In still another case, a singer came to me with a node on the left cord, of three months' standing. She had been singing with her teacher in the regular course of her lessons at an unfortunate time, when, too, she was vocally weak. In singing up the scale and at the C $\sharp$  (as nearly as she could remember), her voice became hoarse, and, as she described it to me, "the voice had a hole in it." Throughout the remainder of the lesson, unless she exercised great care, she would always break at the point named. Her nose, too, seemed thickened as to the mucous membrane and stuffy, and she compared her nose and throat to a cornet lined with velvet. After the break and for the remainder of the lesson, her voice was husky. Her teacher warned

her to seek expert advice. Previously, the voice had been clear, though she was a novice in singing. She had a finely musical temperament and was an excellent pianist. After remaining away from her lessons for two weeks or more and finding that recovery was not rapid, she came to me. The node could be plainly seen on the left cord. Before examining her, I tried the voice with the E scale, wrote down the diagnosis and handed it to her to read. My written conclusions were verified with the laryngeal mirror. I found no trouble except with the left vocal cord, the node being in the anterior middle third. On the summit of the node the mucous membrane appeared very red, budded, and almost warty. I cocaineized the cord, and immediately applied pure alum in solution to the cord itself, but to no purpose. This treatment was continued for two weeks, without any perceptible change for the better. Then I ordered the patient to remain quietly in a closed room; she was to see no one, she was not to talk at all, she was not to laugh. As harassing as was the experience, she faithfully observed the directions, and on the fourth day every vestige of redness had disappeared. Only a slight elevation remained on the cord where the node had been. The treatment was continued three days longer. At the expiration of the period no trace of the node could be seen. When she sang, however, the telltale mucus indicated its former location. That was all. This young woman is now singing, and no one would ever suspect that a node had once affected her voice. Such experiences as this will serve to indicate to you why I counsel against use of the voice under diseased conditions.

Professional ethics and professional courtesy as well dictate that I should be chary of fault-finding within the circle of my own brotherhood; but experience once more hints to me to warn singers who may be traveling to have a care of doctors by the way. Sensible general practitioners are not wanting. Nowadays, however, there is a growing fever in many quarters to experiment with throat-spraying devices that are generally more harmful than beneficial. As a general proposition, it may be affirmed that all throat spraying is dangerous. A New York singer, whom I hold vividly in mind, is at present a stern

advocate of this view. Suffering, while on a concert-tour, from a case of subacute laryngitis, he sought advice from a physician who was honestly trying to aid him; but who shot wide of the mark through injudicious use of the spray. As a curative in the spray he used menthal and eucalyptus, which combination is much affected by a certain well-meaning class and which for a time gives to the throat a delightful sense of coolness. The singer became afflicted with a violent, explosive cough which caused the formation of a node. He gave up singing, losing nearly \$1,000 in engagements. He went to his own room and to bed. He remained in his room for three weeks. The temperature was carefully watched. He did not expose himself in the slightest degree, nor did he use his voice. The result was a perfect cure.

In still another case, that of a singer in one of the Catholic churches, during a holiday festival her throat became filled with the smoke of the incense. The irritation caused a troublesome cough and she lost her voice entirely above the top F#. It required fourteen days to effect a cure. She stopped singing for six days and then sang in church, with the result that the difficulty returned, augmented. She sensibly rested the succeeding week and perfected a cure. Rest did far more than any amount of medicine, however it might have been administered.

Paralysis of the vocal cords constitutes my second form of vocal catastrophe. It should need no definition. In reality, however, the paralysis does not lie in the cords themselves, but in the leading muscles that control in phonation. There are many forms of this particular example of vocal catastrophe, though we are now dealing only with those which the most concern us as liable to attack the singer, and which are most frequent in my own experience.

Naturally the great tensor of the cords is the crico-thyroid muscle and the adjuster of the cords is the thyro-arytenoid muscle. The former is governed by the superior laryngeal nerve and the latter by the recurrent laryngeal. These two muscles are called the vocal muscles for, as has been well said, when they are incapacitated, for instance by paralysis, the

voice disappears. Now the superior laryngeal nerve supplies the function of sensation to the mucous membrane of the larynx. When that becomes affected through the influence of a cold, the freedom of the nerve is curtailed and paralysis frequently intervenes, afflicting the crico-thyroid muscle. Of course, this is one of the most frequent forms of vocal catastrophe, because laryngeal affections, owing to colds are most common.

With the singer one form is common, viz., paralysis of the left adductor muscles or those which inspire the arytenoid cartilage in drawing the left vocal cord forward to meet its fellow for the production of tone. No one could ever forget the sight presented by the left cord in its helpless condition and the right trying to assist, the arytenoid, tipped with its cartilage of Santorini, extending far over the median line of the glottis and drawing after it the ivory white ribbon of vocal hope in the vain endeavor to put it in position where it can aid its injured mate.

The paralysis may of course occur on both sides, and then it is that, on the side which is most exercised, is felt a sense of distress, of pain and sudden fatigue. This condition generally arises from prolonged singing, and many of the cases I have seen have generally been the result of overwork during Easter and Christmas festivals, and all of the cases which have come under my observation have been associated with rheumatic constitutions. Fortunately for these singers, when the conditions were made known to them, they were in a position, or at least were perfectly willing, to rest, because of the fear that knowledge of their condition instilled. Indeed, the situation is always one to cause serious alarm. The beautiful symmetry of the arytenoids is impaired and the agility of the voice is destroyed. A single glance through the laryngeal mirror is sufficient to cause a responsive feeling of pain in the throat of the observer through sheer potency of the imagination, so swift and sure is the action of the sympathetic nerve. If the singer persists in his vocation, total disability speedily intervenes. As a rule, complete rest is enforced by reason of inability to sing at all. If the voice is continued in use, the affection becomes

permanent and once more we witness a case of irremediable vocal collapse. The remedy is rest, and that, too, before the disease has passed recoverable ground. If the singer experiences pain on either side of the thyroid cartilage, or on either side of the Adam's apple, then let him, by all means, have a care, for those are the symptoms of this peculiarly menacing form of paralysis. In the voice, a palpable hoarseness is manifested. The voice becomes "fuzzy" throughout its entire compass. A pronounced disability to make a crescendo arises and when the effort is made (for in the described circumstances use of the voice is attended with undue effort), the tone becomes coarse and uncontrollable. The range of the voice is lessened and the singer finds difficulty in reaching the upper tones. In the general debilitation the singer tries, or rather is compelled through weakness, to poise the voice from the cords themselves and not from the diaphragm. Resort to the cords, or "to the throat," as the phrase goes, gripping the voice at the point where absolute freedom is demanded, causes an excess of blood to the neck vessels and in a different way we have the same condition which Bosworth describes when he says of this form of vocal paralysis: "In a very large majority of cases which come under this observation this affection is owing to pressure exerted upon the nerve-trunk in some portion of its course on the left side. Passing, as it does, round the arch of the aorta, it seems exceedingly liable to become involved in aneurismal dilatations of this vessel."

By this the eminent writer means to indicate, in fact he points out, that a natural process of thickening the covering of the aorta frequently occurs late in life and causes paralysis. What is caused by the natural lapse of time and wear of tissue may be hastened by indiscretion on the part of the singer.

Of the other forms applicable to our discussion, there is one of great interest, known as hysterical paralysis. It is usually only temporary and is sometimes produced in singers whose nervous condition grows upon itself until the system lapses into the trying disturbance diagnosed by the rudely critical public as stage-fright. Not a few artists of sound pretension in the operatic and concert field have been compelled to aban-



don a public career because of this affliction. There are other startling examples of it even more difficult to understand. I have in mind a case of a singing-teacher in a conventual school, who was under a peculiar strain of preparation for the commencement exercises of the school and of her own class and their appearance in public. She brought her class up to the appearing point. Then her nervous system gave way and when she came to me she was absolutely voiceless. Sometimes in coughing her vocal cords could be seen to move. With rest she recovered, but she has a recurrent tendency to the same trouble every year. The case would seem to illustrate the uselessness of all effort on the part of the person so affected permanently to overcome it. The remedy is at hand, however, in numerous cases, in resort to a careful and uninterrupted up-building of the nervous system.

As a finality, let me cite one or two out of the way cases, not with the intention of shocking your sensibilities or of filling you with an abiding fear of danger, but simply to accentuate the necessity for care and to show how diligently and how conscientiously the singer should labor to outwit this enemy to his hopes. I shall never forget a young girl of bright promise as a singer who was suddenly attacked with diphtheria. From that she recovered and was in a fair way to complete restoration of all her natural powers when, contrary to admonition, for she was impetuous and wanted her own way, she tried to sing her church service. About a week before her illness manifested itself, I had treated her for a cough, and her throat was in a perfectly healthy condition. On Monday, after her experience, she came to me in a speechless condition. This she attributed to nervousness. Examination revealed paralysis of the arytenoid muscles. No other point had been attacked. The cords were only slightly reddened. That was six years ago and she is living in a Western city, otherwise physically well, but without a speaking-voice. Now, while paralysis might have come upon her if she had not disobeyed an explicit and necessary command, yet her ill-advised effort was the hastening cause and it is more than possible that a lovely voice might have been saved to the world, had she not been so indis-

creet as to sing before her strength had been completely recuperated.

Another interesting case was that of a rabbi in one of the prominent Jewish temples of New York City. He was both minister and cantor, and right on the heels of a long and trying series of services and much worry about his congregation, he was seized with recurrent laryngeal paralysis in a severe form. His voice from top to bottom was weak and husky and he was compelled to forego all ministerial labor. A strange circumstance was that he could not sing an upward scale without frequent breaks and jumps of as much as a third. Yet if he could secure a grip on the top note, the descent was easy, although, of course, the volume was small. The tones above F# were beautifully clear. Taking the voice above the F# and working downward, it could be brought to the E below with comparative ease. This condition seemed to point to a means of cure; but gentle practice upon the down scale, for four weeks, failed to effect the desired result. The cord least affected leaned across to meet its injured companion. Finally, the union was established, and the minister can now follow his vocation, but he can not sing. His was still another example of singing under weakened and strained conditions. Had he rested in time he would have recovered. He kept on, in the face of ever-increasing indisposition, until the muscles, through long abuse, had been absorbed and could not be restored.

In diseases of the pharynx we have again a wide diversity of causes for vocal catastrophe, some of which are the product of unwise exposure on the part of the singer, and very often, again, the result of exaggerated natural conditions. One cause finds place under the head of physical interference. I found it so in the case of a leading tenor singer whom nature had blessed with a fine voice, which had been vastly enriched by consistent cultivation. I had treated him several times, a single treatment usually sufficing to place him in normal pose. At last, however, he appeared and showed a singular tremor of voice. He declared he had not strained the vocal organs in any way, and said that the difficulty had seized him in the course of his studies. The speaking-voice showed no tremor.

In the attempt to sing, a decided tremolo was developed. The entire scale was tremulous, and particularly so above the medium B $\sharp$ . It seemed to be more marked from the B $\sharp$  to the F $\sharp$  than either below or above. I looked into his throat and nose and could discover no sign of lesion. I examined his larynx and no signal of difficulty could be discerned there; but on closely studying the condition of the mouth I found a rapid muscular contraction of the soft-palate and the surrounding tissues incorporated with it. I then and there examined him thoroughly from head to foot; but could find no trace of any nervous disorder. I pushed the examination to the point of a urinary analysis, and he betrayed certain indications of kidney affection. Subsequently, he was seized with convulsions as a resultant of this involved condition; but with careful treatment by his family physician he recovered and visited me at a later date with a perfectly restored voice. This case shows the close relationship between parts of the physical constitution and the voice, and likewise shows to what far depths of bodily ailment the physician must probe to ferret out causes of vocal catastrophe.

In still another instance, that of an operatic tenor of prominence, I noticed a tendency to break in scale sounding. This break was more pronounced at E than at C $\sharp$  in the medium voice. In addition he had a reprehensible tendency to give nasal or catarrhal color to all tones above E. I found a large mass attached above and back of the soft-palate. It was quite as large as a good-sized hickory-nut and served to block up completely the dome of the pharynx. From this growth descended stalactic forms of mucus. At first, he was unwilling to submit to an operation for relief from the growth which was deadening his voice. A little cocaine was applied and with a single sweep of the curette this singer was minus an adenoid on the third tonsil, or the tonsil of Luscha. Within ten days his voice had extended from B to the high D and even to the high E natural.

It is sometimes a matter for astonished regard to note how follicular growths can afflict the singer. I am reminded of a tenor singer who is a favorite wherever oratorio is sung, whom I operated upon and removed nine large adenoid tumors from

his posterior nares. Within a few days a most perceptible change was noticeable in his upper tones. They were fuller and freer. Subsequently, I found that he had changed his instructor and was attributing to him the change and the ease with which he could place the voice forward in the nasal chambers. Neither he nor the teacher with whom he is now coaching has yet given credit to the efficacy of the physician's knife as a voice-builder. That, however, is one of the humorous phases in the specialist's experience which may not be dwelt upon.

I am minded in this connection to narrate a curious case wherein I once obtained a patient through a painful but richly ludicrous incident occurring in a portion of the medical field where doctors have more to do with whooping-cough and colic than with follicular and post-nasal growths. A venerable minister who talked as though suffering from chronic influenza and who, indeed, had developed an asthmatic affliction that sometimes threatened to carry him to the other side between the suns, had sought his own physician. That worthy brother looked into his nasal chambers with the best light he had at hand and discovered that familiar nuisance, a polypus. Seizing the first instrument that came to hand and which proved to be a pair of arterial forceps, he remarked, with professional confidence, that he would have the thing out in a jiffy—or words to that effect. He did not take into account that the polyp sometimes serves as a covering to septal spurs, which are bony projections obtruding their presence from the septal bone; but inserted the forceps and clamped down hard and fast, not only on the polypus but on the spur as well. He pulled and hauled while the patient shed tears of anything but joy, for no man likes to have his nose pulled even in a good cause and much less with a pair of forceps that were made for holding fast to a thing whether it be good or bad. As soon as he could escape from his captor, the minister remarked, with other than words of blessing, that he would have that job finished elsewhere. He fell to my lot, and in the course of a few weeks I removed no less than thirty-six polypitic growths from the nasal cavities. His voice, of course, was restored to him and he was likewise relieved of the asthma which had been directly caused

by defective breathing as a resultant of the obstructed state of the nostrils. This was a most remarkable case of vocal catastrophe caused by mechanical obstruction of the air-passages. Yet in a less exaggerated form the difficulty is common.

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## THE MENTAL AND PHYSICAL TONES.

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FLORENZA D'ARONA.

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The prevailing tendency of the age is to give freedom to thought and recognition to the power and supremacy of mind. If the true direction of thought is of such great import (and what close observer can deny it?), how may we be saved from misdirected thought-effort with regard to the voice? Surely not by wasting our mental powers, wrestling with nature's laws and forcing results.

Thought, intelligently controlled, makes all things bend to its supremacy. The swiftness and the power of the muscles are slow indeed, compared to thought (its counterpart in the realm of realities).

When we indulge the physical and ignore the mental in producing tones, it is the result of mental indolence. The old metaphysicians placed science on the ground of pure reason. In the new psychology the testimony of the intuitions is given a prominent place. The intellect alone is a cold, unfeeling master. The heart, unless controlled by art, is often carried away by the force of its own emotion. Mentality and feeling, therefore, must act and react upon each other.

What we want is more psychology and less physiology. The old school of psychology divided the mind into the emotions, the intellect and the will. The new psychology asserts the authority of the mind as the dominant power over the whole being.

The purely scientific tone is a tone with all the overtones present. Scientists have analyzed this tone by means of Helmholtz's resonators, and by gas flames invented by that great

mechanician, König, and have discovered the presence of the overtones. Leebeck's siren also serves admirably for producing the overtones. The timbre or quality of a sound is regulated by the presence in a greater or a lesser number of the harmonics, which accompany the fundamental tone, but it also depends greatly upon the means employed to *attack* a tone. It is here where the line may be drawn between the teachings of the physiologists and the great teachers of the voice. The physiologists imagine they are showing the *cause*, when they are in reality but showing the effect of a cause.

They must now compete with true vocal teachers in showing the human voice *how* to get that tone. They have never done it in the past and no one of the great singers of the world has become famous through any assistance from their discoveries. The perfect tone was recognized and taught by the great vocal teachers in ages past, before the word "overtone" was coined; and yet it was this tone, *rich in overtone*, that they *sought* and *found*.

But do not let me be understood to mean that I decry the work of the physiologists, or that I recognize no benefits to the vocal profession by their discoveries. On the contrary, I realize that their good work by visible results is sweeping away ignorance that has threatened to cover the vocal profession with derision. Now I hope the time is not distant when the wheat will be sifted from the chaff and truth will be recognized wherever found.

The first part of the pupil's training should be devoted to the acquirement of this scientific tone, or tone with its full number of overtones.

A great Italian savant says: "It is a peculiar fallacy to believe that a good ear is uncommon; defective ears are much rarer than good ones. Among all the ears upon which I have experimented, and the number is large, I have met with very few defective ones. I have found some that were very little exercised, some practiced more or less, some more or less sensitive, but all, without exception, susceptible of acquiring a high degree of precision and delicacy." Undeveloped hearing is, to my mind, the cause of two-thirds of the difficulty in sat-

isfactory vocal training. Even in an exceptionally musical person the hearing needs awakening, and made sensible not only of the difference in color of a tone, but of its faintest possible shades. Here it may be added that a merchant knows the grades of his goods. The singer must know the grades of his tones, whether pure or adulterated. The merchant makes from those who do not know the quality; and so does the inferior singer. All, without exception, recognize a pure tone.

The work of the ear is analogous to that of the eye. If the eye of the colorist must be cultivated to a degree unknown to the ordinary person, the ear of the singer and that of the critic should be made more than ordinarily sensible to the analysis of the qualities in the singing-tone. One quality of tone, no matter how rich in overtones it may be, is totally inadequate to the artist. The pretty, sweet quality has its line of work, but it is a very narrow and limited line, compared to the command of all those qualities that will enable the singer to reach the seat of feeling and portray every emotion, idea and phase of character of which man is capable.

Thought should precede everything we do in this world. If we do anything while thought is absent, the result shows it. Force of habit does much, but even then, if we permit our thoughts to wander, we make ridiculous mistakes. The absent-minded man is always a caricature and can never be depended upon. If thought is so necessary for every little detail of daily life, how can we produce a perfect tone without a perfect thought? Exercises, scales, and pieces from one end of the compass to the other; trills, crescendo, and decrescendo are gone through with daily by the student in what he terms "practicing." Not one educated thought controls this mechanical labor beyond correcting pitch, time, rhythm, and observing the marks of expression.

Temperament, the would-be artist *must* have, and, in nine cases out of ten, can have, if aroused. Few are so hard and so cold as they would have us believe. No, temperament without a well-balanced mind, highly cultivated ear, a finely educated musical intelligence and taste, is like a wild thoroughbred horse.

What is sentiment with an unbalanced mind but insanity? What is affection uncontrolled, but a disease? Are not our most sacred feelings ludicrous if displayed upon wrong occasions, out of time and place? So much for unbridled temperament. Knowledge can only be acquired by observation of differences. All knowledge is relative. We must distinguish before we can recognize and analyze.

Where temperament exists, the frantic efforts to give vent to it are at times pitiable. The quality of tone to convey emotion is simply guessed at, and it is a game of hit or miss. One day the voice responds, but just the time a singer wants and even *needs* to sing his best the voice will not respond. Love, hatred, and revenge have one and the same quality of tone, and all effort to the contrary but adds to the singer's confusion and despair. The vast number of singers are groping through the darkness surrounding the truth in vocal art, without even an idea that to produce a correct tone one must grasp a correct thought.

To convey an emotion one must find the channel of quality to reach it. More is done by well-directed thought, after a voice is placed, than any amount of audible practice. It is only after each tone has been correctly located and can be relied upon that it requires exercising.

Take two voices, each possessing in an equal degree nature's vocal gifts of great promise; one voice we find housed in a coarse nature, the other in a refined nature. One singer is heard at the café chantants and common resorts, the other amid the most refined surroundings. One has the voice, and through it expresses her gross nature; the other her refined nature. The common singer has no ideal, therefore her grosser physical nature predominates; the refined nature could not utter the sounds of the coarse singer. Her very being would rebel. Vocal instruction has not separated these two singers, but their *mentality and the drift of their thoughts have*. The coarse, blank, or practical, matter-of-fact mind can never grasp an ideal beauty of tone; therefore can never acquire it.

It is stated by eminent scientists that brains are arrested in growth as much and as often as the body. This will account



somewhat for the many glorious natural voices proving fiascos after years of study with reputable teachers.

Then comes the development of taste. Taste will choose the dress that an idea, a thought or an emotion is to be presented in. Even the despised tremolo has its place in the storehouse of artistic tone-qualities. For instance, when the body should be supposed to tremble, the tone should tremble in fright, feebleness, or despair. A strong, firm tone is just as much out of place as a tremolo used all the time. The tremolo is no more to be condemned than the employment of other misplaced qualities which are so much misused and abused. Many qualities necessary to the grand opera stage, for example, are out of place and perfectly ridiculous in concert. The trouble lies in not understanding that the voice must not have one quality, but as many qualities as there are emotions. They are as necessary to every vocal artist as a complete box of paints is to the painter.

All who set themselves up as critics should be able to distinguish a pure tone, and not confound "taste" (in the use of qualities) with the voice itself. These can be cultivated, and in each instance will show themselves individually characteristic; taste is then employed in blending them. In this particular alone, viz., taste in the use of qualities, should there ever be left room for criticism.

At present, the majority of singers, critics and teachers recognize but two qualities in the singing-voice, viz., *sombre* and *clair*, where in the sense of words they intuitively realize many. The elocutionist must vary his voice to suit the character he is representing. Loudness and softness, emphasis and pauses, are but points of expression; they are feeble shades compared with the complete change of voice necessary for individual representation, which combines the various ideas and emotions of mankind.

We know that the physical qualities of a singer differ widely. But the wealth and variety of quality to be obtained by each voice, when once the ear's cultivation is taken into consideration, is phenomenal. Now, what I term "the physical tone" is not the so-called physical quality of a voice. The physical

tone is produced by a *conscious physical* effort instead of a *conscious mental* effort. This physical tone can come from too great consciousness of the parts comprising the vocal apparatus, or from a great desire to aid the voice to do its work, ignoring mental labor in favor of physical labor.

Good enunciation is an important study for the singer, for the singer, as well as the speaker, is expected to bring out clear thoughts with his words.

The larynx is the organ not only of singing, but of speech. Speech is controlled by the mind. The incentive to speech even is not stimulated by the muscles; no amount of conscious muscle movement will make us pronounce words, or even letters. Would a child, if taught where to place its tongue, lips, jaw, etc., to pronounce words, ever learn to speak fluently? Could we acquire a foreign language in that way? From the brain to the larynx the same nerves are employed to incite our voices, whether in singing or in speaking.

Reality is always to be found by looking inward, not outward. In "the mental and physical tone" do not imagine two separate essences, but a unity, with this difference, that the mental must control the physical. Imagine real progress, which at each step produced less and less mind! It is the mind that creates, thinks, knows, suffers, and enjoys. The mind has produced all our paintings, poems, literatures, languages, architecture, governments, religions, sciences, and the mind is to us the most important fact in the universe, for without mind what would be the universe? Take away our mind and what would there be left?

Educate the mind, and the voice will respond so as often to awaken an otherwise dormant temperament. Instead of the emotion suggesting the qualities of the voice, the qualities will often touch the keynote and arouse the emotions. Your voice you must enjoy yourself, and then others will enjoy it. Analyze it, realize it, and make it yours; then pour out your knowledge from your brain, from your heart. Let thought tingle with every drop of your blood, until it fills every pore of your body. Fill the mind with correct thoughts. Tempt them out day by day. Never mind failures; they are quite natural.

The voice would not be worth having if it were not for the struggle. Never mind the struggles, the mistakes. Persevere and you will succeed, for thought alone is the propelling force in each and all of us; and the educated thought will free the beautiful *natural* voice, by taking away all that is unnatural.

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OPERA CONSIDERED AS MUSIC AND DRAMA  
COMBINED.

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LUISA CAPPIANI.

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[Mme. Cappiani said in part:]

I do not speak of the art of singing and voice-production, but I would only impress you with some points to prevent you from injury—bodily and mentally, and to aid you in your career afterward. If anybody wishes to become a prima donna or a dramatic artist, you must see the dark sides of this very hard career. Patti has said it is a career of abnegation. The envy of managers and artists is tremendous. Jealousy is a very good thing, because it makes a singer study his role so that no one can ever take advantage of him. You must study your roles not only mechanically; you must study them everywhere you go,—in the night. You say: “How can you study everywhere?” I say: “You do not need the pianoforte always. I take my role in the evening, when I retire, and put some verses in my mind. Then when I go to sleep, I put them under my pillow, and they go through my pillow into my head. Try the experiment. You must know your role alike, waking or sleeping.

I want to say to mothers: “Guard your daughters.” Do not send your daughters to Europe or to other places, confiding in their principles and confiding in their ceaseless diligence,—just young girls gifted with talent and with a voice. There have been going abroad, since I was here so long and even before I sung here, hundreds of young ladies, daughters of Americans. You can count, perhaps not on the ten fingers, how many have

returned. It is not, I am sure, the fault of the teachers. It is the fault of the many attractions, the many amusements and the many worshippers of these young ladies, instead of taking faithfully the lessons, and going on systematically—only by system can you advance—by sacrificing those pleasures.

These excursions and pleasures, running to the theatre, where you sacrifice sleep for little amusements, caring very little about what you learn, is the cause that your voice can not grow. Young ladies are invited to parties—of course, private people are very nice to talent for which they have not to pay—and these young ladies think: “How nice, I am invited. There is a supper and here is a dinner, and I will know so many people, and I will have a success.” They sing in a small city, and then there is a little paper printed, giving an account of it; they send it home to America. What a furore they have made! But they do not sing the second time, all the same. I will not touch further upon the great disadvantage of having a dear little creature—a nice young lady—like a grass between a storm of young gentlemen. I have seen a funeral where a young lady was the victim of such amusements.

The public is very often a lion, but it is a lamb, too. When the public has once taken a fancy to a singer—man or woman, all the same—that man or that woman can do everything. But if it has taken offense, the public says “bah” to everything.

Everybody, especially my pupils, will know how high I place Patti, and how I admire her. Perhaps you will remember in one opera where she is to die before the church steps—in the role of Santuzza—she has a nice velvet cushion there. That is very nice, but I do not approve of it. Melba, for example, is a magnificent singer. She is in Lucia, her best part. She sings in the first aria that she has seen a spectre there at the fountain. Melba is very much accustomed to that spectre and is not afraid at all. This is a lack of dramatic action, and dramatic action I want in opera. Calvé is a great artist. I do not think anybody can be ahead of Calvé in dramatic action. She is superb, but she does many nonsensical things. As Marguerite, she leaves much to be desired. In the Garden Scene, she comes in in everyday dress, and is supposed to come home

into the garden. She comes home in another dress to surprise the people, and also she walks in the street with a blue apron. She also has a cape on her arm, and she walks around and exercises instead of sitting down at the wheel where every German young woman is accustomed to spin.

I wish to impress my pupils that they scrutinize what is true and what is false, and therefore I speak of it, that you all may accustom yourselves, when you study a part, to see in what position you are, and what that part means from your conception. That makes a picture of roundness and gives it a naturalness, and it is the truth then.

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## ELOCUTION AND MUSIC.

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LOUIS C. ELSON.

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In the old days, music and elocution were sisters, oratory was a song, or at least chanting. Cicero gave his glowing speeches with a slave beside him who sounded a pitch pipe if the orator became sharp or flat from the key fitted to his subject.

The most beautiful passages in the Old Testament were songs, plain and melodic folk-songs. In the Orient to-day, almost all the chief music is either bridal or funeral music. The Song of Solomon is a whole book of bridal-songs in the ancient popular vein. The Lamentations of Jeremiah are an entire set of funeral songs in the same popular manner. In Isaiah the prophet (Chap. V., verse 1) begins a glowing vintage song, and then suddenly changes to a funeral lay. All these prophets—Jeremiah, Isaiah, Habakkuk, Amos, etc.—combined oratory with song. The more the pity, that in these modern days the two arts have been estranged, almost divorced. The singer to-day, especially in America, places the value of the music far above the value of the words; a grave mistake which Wagner tried to rectify.

America is the greatest sinner in this matter; America is the land of mispronunciation, especially in song. Our language

with its close and its neutral vowels, its terrible combinations of consonants (especially in participles and participial nouns), is not as singable as Italian or even German; but England has grasped the nettle and conquered safely in this matter. In England all the vocal teachers unite in forcing the vocalist to a wholesome respect for the words of a song.

In an American concert some years ago, I heard a vocalist make the astounding statement (in a song): "In the God of *bottles* I trust." He meant the God of *battles*; yet nobody smiled or seemed to find it ludicrous. In England he would have been laughed at.

This is not in the nature of a polemical article; it is intended merely as a plea from the musical side, a petition that you elocutionists will come and help us, that you will teach the American singer that our language can be pronounced and sung clearly. When this lesson is learned, music and poetry will be reunited, will become the close companions they were in the old Hellenic and Scriptural days.



Proceedings of  
SECTIONS I., II., AND III.

Methods of Teaching

Interpretation

Science and Technique



## SECTION I.—METHODS OF TEACHING.

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TUESDAY, JUNE 29, 1897, 12 TO 1 O'CLOCK.

### SUB-SECTION A.—*Methods for Special Schools of Elocution and Oratory.*

ROBERT I. FULTON: *Ladies and Gentlemen*: Mr. Dillenbeck, of Kansas City, was appointed to conduct the exercises this morning, but he is not here, so it becomes my duty, as chairman of this committee, to attempt to fill the vacancy. There are one or two principles which we must follow in our discussion this morning. I want to give these principles at the beginning. In the first place, we are not here for the purpose of making speeches. We have come together as a class, for the purpose of investigating these different questions which have been sent by you to this committee. Remember that this is simply laboratory work, and if I may divide the word a little, I will say that while they are having "oratory" in the other Section, we will have "lab-oratory" in our Section.

The first question we have before us is "The Relation of Private Schools of Expression to Other Educational Institutions." Permit me to say that it is an important question; because we feel that there must be a closer relation between the private school and the public school, or, in other words, the special school of oratory and the college, academy, high school, or university. We might say that the high schools, academies, and colleges are established and well recognized in the world of education; but the schools of oratory are not so well established. What can we do to bring them together? Can we do it by each accepting the work of the other and not trying to duplicate the work? Can we do it by organizing oratory departments in colleges? What is your thought? I will ask Mrs. Ida Morey Riley, of Chicago, to make the first answer.

Mrs. RILEY: I approach this question from the standpoint of the private school. In the first place, we ought to raise the ideals of the profession. We have a peculiar opportunity to do so, because we have more time to spend upon this subject than professors of elocution in schools and in colleges. We can carry our work further; we have the delight of dealing with advanced pupils to a greater extent than teachers in schools of general instruction can possibly have. We ought, from the high-grade work which our opportunities enable us to do, to raise the ideals of the profession in general. I do not want to be considered as ignoring the fine work done by

others; but our special schools ought to be able to furnish teachers for other institutions. We ought to furnish methods.

GEORGE B. HYNSEN: I have only two or three words to say, and probably I may be justified for saying them, for the reason that I presume, for my age, I have taught in as many different kinds of institutions as almost anyone in the country. At present, I am engaged in teaching in one of the private schools of oratory in Philadelphia, and also in the university of the same place. I think there is a tendency upon the part of certain persons to undervalue these private schools of elocution and oratory, and to demand of those institutions impossibilities. Here we have in our great institutions, such as Harvard, Yale, University of Pennsylvania, and your own, Mr. Chairman, endowments of millions and millions. If necessary, they can create new departments, put in professors and instructors, and run these departments with only two or three pupils, if necessary. In a certain university in Pennsylvania, for three years, there was only one pupil in a certain department, yet there were three or four professors in that department, all drawing large salaries. Private institutions can not afford to do thus. They have to live and must pay their expenses, pay their teachers from year to year, from what comes in. I can speak very definitely of this, because I conducted one of these schools for two years myself, and I know that we made certain requirements and followed them out at a loss, until finally our high ideals had to be abandoned. I believe these private institutions on the whole have done great work for elocution.

Another thing—and I have proclaimed this for a great many years—there ought to be broader charity between these different schools. I have been teaching in an institution in Philadelphia for a number of years, and I have said every year to my pupils: "If there is any good in anyone else, see it, recognize, admire it." For instance, when the students from other schools come there, I have said to my pupils: "Go and hear them. If you can criticize them, do it; if you can find anything to commend, commend; and if they are better than your own classmates, say so, and then try to emulate them."

MISS MARTHA FLEMING: In my own work in the Chicago Normal School, among the 600 or 700 young men and women, there is a great deal of interest in this subject of expression, and this interest has been sufficiently marked to make them willing to continue the study. It seems to me that here is the work for the private schools of elocution, the training of those public school teachers to advantage, which we in the normal school have not time to do.

MISS CAROLINE B. LE ROW: I should like to inquire of Mrs. Riley on what she bases the statement of the intellectual superiority of the pupils who attend schools of oratory over those who attend public schools.

THE CHAIRMAN: I think she merely meant that many of the pupils who come into schools of oratory have finished the high school or college course.

MRS. RILEY: Partly. I see I was entirely misunderstood. I meant that in the private school we take our pupils further, and, therefore, they become more mature. I hear constant complaint from professors of elocu-

tion that, on account of lack of time, they can do only elementary work. The private school of oratory can and ought to do better work.

THE CHAIRMAN: There is the question of a distribution of work. Please answer these questions as a whole. Can the private school furnish successfully the mental education that is done in the colleges?

ANSWER: No.

THE CHAIRMAN: Can the college furnish the special development in elocution, oratory, and expression to the extent attained by the private school?

ANSWER: No.

THE CHAIRMAN: Then it appears that neither can furnish the work of the other to the fullest extent. Can anyone give the reasons for this?

MISS STELLA KING: First, a lack of money, and second, a lack of time.

THE CHAIRMAN: The next question is: "What to Teach in Class and What to Teach in Private." To start that question, may I affirm that we should teach and illustrate principles and do our lecturing in class, and teach the art in private. I raise the caution of spreading a private lesson over class-work and making it "too thin." That merely opens the question.

MISS LE ROW: The first thing that occurs to me is that we should consider the individual peculiarities or needs in private, and general principles in class-instruction.

MME. E. A. ALBERTI: It seems to me we should teach voice-work privately.

MR. HYNSON: In voice-work there are principles that should apply to that. If we can find faults that are universal or nearly so, we can teach exercises in class-work. I will give an illustration. I once had ninety young theological students in a class. I drilled them year by year once a week; and I had to drill them upon those principles that I thought they needed to be drilled in common. The result was very fair voices. I needed to go a step further and drill them on certain things that they needed individually. I presume that might be true of teaching all the branches; some things we can teach generally, other things only individually.

MISS KING: I think in class-work we should emphasize clear enunciation and correct pronunciation.

WILLIAM B. CHAMBERLAIN: All that I know or care to say on the subject can be stated in the most general way. First, general principles for public instruction, and in private the application of general principles to the individual need; secondly, that which is wholly individualistic in its bearing should be given in private. Now I confess that, personally, I am liable to violate this. I find it one of the most difficult things in teaching classes. I can teach a great many individuals together, but I want to feel that I am holding personal communication with each one. The result of it is that people call my best effort a "talk," but I do not know but that that is an unconscious compliment. Theoretically, then, I hold that general principles, over and above all personal applications, and comprehensive as

human nature itself, are for public teaching, but they should be so taught that each one may find the application to his own case. In private teaching, one has much freedom in pointing out the personal defects and personal excellences, which do not find any place in the general, universal method of the classroom.

MME. EL DE LOUIE: Private teaching for me is the only method of imparting knowledge.

MRS. LEONORA OBERNDORFER: I agree thoroughly with what has been said.

MRS. LUCIA JULIAN MARTIN: I prefer the class for the presentation of principles.

MISS CURLEY: I believe in both combined.

MRS. S. C. FOWLER: I quite agree with Miss Curley. I believe in class and individual teaching.

MISS KATMARINE HOPKINS: I believe in as much private work as possible; I believe in both, but think that private instruction is most effectual.

MISS EMMA B. SMIELDS: All that is possible should be taught in class; that which is impossible in class-work should be done by private teaching.

MISS M. HELENA ZACHOS: I am in accord with that, because class-teaching makes a critic of the class-pupil,—in some degree at least.

THE CHAIRMAN: "The Relation of Poise to Expression." That would have been a good question to consider in the open discussions this morning. I may throw out a hint. Poise of mind and poise of body. I have asked Mr. Sargent to speak on this subject.

FRANKLIN H. SARGENT: I think everyone will agree that the main point we are after in all our work is a harmonious development both of physical and of spiritual powers, and the proper values between the two. Therefore, the question certainly is a very important one, and it is very hard to deal with both sides at once and within two minutes. The physical question of poise is, however, comparatively easy, and I think we all, if we examine ourselves closer, will see that we are very likely to dwell upon one part of the body or one characteristic or part of the physical organs, and make ourselves not only specialists, but really extremists. I believe the first thing that pupils should do is to present their own weakness and shortcomings; and I think the first thing we as teachers are to do is to make a diagnosis of the pupil's disposition and find where that pupil is weak, where strong, and be sure to insist upon a development of the weak side primarily and essentially. To obtain perfect harmony is the whole object of all education in its highest forms. The question of poise is most important, because it deals with balance, with harmony; never with extremes of effect. It therefore deals with man in the highest sense, and the highest sense is the emotional sense. Poise is therefore the study of the emotional character of the mind. Going back to our discussion of the morning, in grace, or balance, or poise, we run a very serious danger if we do not consider the intention, the meaning, the feeling, behind that posture. For instance: In ballet the first exercise is the same as the first exercise of our so-called Del-

sartian doctrine, a side-to-side poise, accentuated in ballet by raising the arms. We can start in the highest sense with the idea that every part of the body shall vibrate with the sensation of that movement, but we ought to start by making that movement significant in every instance. That brings me to my final point. Of course, we all have hobbies. You know my hobby, and I feel strongly that although it is a hobby it is the truth. When you reach that highest point, or rather when you aim at that highest point, you aim at something dramatic, you aim at something personal, and your study of physical poise of the body is liable to have an intention toward something, or somebody. Therefore, if you study poise, I should say let your imagination work toward this. I would aim, secondly, at keeping the balance of physical properties and spiritual properties; and I would try to keep the one back of the other, never losing sight of it, as I am afraid some of our so-called Delsartians do.

MRS. ELEANOR GEORGEN: I think that we are laboring in the dark just a little, in regard to the Delsarte system of expression, from too many people dwelling or laying stress upon grace. We all agree that every emotion must have a physical sign. Well, every person is not able to express that physical sign. In fact, there are very few people who are able to express that physical sign. Consequently, we must gain control of ourselves, and how are we to gain control of ourselves except through physical action and poise? The whole idea of the Delsarte system of physical culture is to give us physical poise, physical command of our bodies, and not merely to be graceful. In fact, I leave the word "grace" out of my teaching entirely. I never say, "Be graceful;" but I do say, "Be easy, be reposeful." If you are accustomed to clench your hands and your arms, simply try to let your arms be easy. When you have occasion to use them, use them. Teach your chest to expand physically; then when an expansive emotion comes within you, you will use that action in the right way. It is not necessary to go around posing; but certainly the mental and emotional poise is accomplished through the physical.

THE CHAIRMAN: Before asking the next question, I will ask for a one-sentence remark upon poise from different members of the class.

MISS WARD: I think Mrs. Georgen expressed my idea.

MISS ALICE CROCKER: It seems to me that understanding the physical expression is just the same as understanding intellectually a fine piece of Mozart. Studying Mozart's sonata, we make a mental conception of Mozart's idea, but we have no way of producing that conception until we have technique enough to play. Simply having a mental conception of Mozart's sonata does not imply that we can produce it with our fingers. We can not give fullest expression to our emotions until we have gone through enough technique to have the expression of emotion.

MISS MABEL GORMLEY: I understood the first speaker to state that the physical poise was the easiest to attain. It seems to me it is one of the most difficult things to attain.

MISS ADELAIDE NOYES: I believe that poise is the background of expression, and should be developed by the law of unity through opposition.

MISS AUGUSTA GRIMM: Do I infer from Mr. Sargent's remarks that you must never take a physical exercise for the sake of the exercise alone, but must always have mental teaching?

MR. SARGENT: Yes, if you are studying expression. If you are studying gymnastic work, that is a different story.

THE CHAIRMAN: "Class-methods of Teaching Action." Let me start that question by asking how can you teach action to large numbers, say a class of ninety clergymen—when you can not reach them in private?

MISS WARD: I think in action as in voice there are general principles that should be first taught, and then each person should be approached individually as far as possible.

MISS CROCKER: I believe there is nothing harder in the work than teaching action. It did not come naturally to me, and it is very difficult for me to teach. I had at one time 400 pupils in class-work. After I had given them a certain amount of physical culture, so that they had some control over their bodies, I would take six or eight pupils and have them recall something that they saw, perhaps on their way to school, and tell it in pantomime. There was not a word spoken. Then I would have the class try to form a conception of what they were telling. If they were students of English history, they had to relate, in pantomime, something they had studied in history. If it was not done well enough, so that we knew what the anecdote was, it was pronounced a failure.

VIRGIL A. PINKLEY: My great success in teaching action in the class has been to try to take the individual away from any thought of self, and get him more deeply into the thought of the author. Forget self.

MR. HYNSON: I should like to ask the gentleman or anyone else, how, for instance, in a class in extempore address or argument, when the men insist upon lounging over a table with their hands deep in their pockets, or fingering their watch-chains, although the mind is thoroughly engrossed in the thought, because they are creating, how are you going to get rid of that awkwardness? It is something that I have never been able to determine. If you teach them gesture, you lose your position. If you allow them to come before the public they make spectacles of themselves. They are certainly engrossed in the thought, because they are creating.

MISS FLEMING: Are they interested in giving the thought as well as creating it? It is the giving out of the thought that makes the movement, the expression of it. It is a point of interest to me.

MR. HYNSON: I can only say that when they get warmed up and go into personalities, into answering individual questions, then they become more awkward and wilder than ever. There is a certain amount of repose with the hands deep down in the pockets and the shoulders forward, but there is such a thing as carrying it to an extreme, which is simply intolerable.

MISS FLEMING: Is there any diminution of the awkwardness at all, as

they continue to keep at this sort of work? Is there a growth of legitimate action, or does the awkwardness continue?

MR. HYNSON: I should say most unequivocally the awkwardness not only continues but grows worse.

MR. SARGENT: I think the lady who spoke previously to the last lady was nearer to the goal than anyone. It is a question of life study. It is a question of sensation; and action is not the question, I think, primarily. When you speak of poise in speaking, it is intellectual, and primarily an intellectual process. Gesture is not an intellectual process primarily. It is a physical process. It is a question of sensation, and the thing to do for any development of action is first to acquire and to develop the right sensation. This should be done through the processes which are largely in the way of life study.

MISS BROWNING: My best work has been done by teaching pantomime to the class.

MISS MARY S. THOMPSON: Concert-drill. By that I mean that all class-work in gesture must resolve itself into concert, just as music resolves itself into an orchestra. It must be done by concert-drill, as they do in orchestra, and you must get as good results as you can.

MISS LAURA ALDRICH: I have not had much experience in action, as in my work in the school I have forty minutes once a week in classes of thirty to forty. As all the action is taught by the gymnastic teacher, I think I had better not say anything about it.

THE CHAIRMAN: "Methods of Teaching Reading." Miss Zachos has been asked to open the discussion.

MISS ZACHOS: It is too large a question, and I am going to condense it down to just a few words of my personal experience. In classes of pupils from fifteen to nineteen years of age, in schools where they have college requirements, I have had some experience. Of these pupils, fortunately, a good many come to me somewhat drilled in the elements of expression, and, therefore, they understand me when I speak of pause or inflection or any quality of speech. I can not always follow theoretically the very best method, but what is practically possible, in a class of that kind. So, then, I have to eschew what is ideally perfect, and adopt the method which is the quickest. If you keep in mind the environment of the pupil, if you give the pupil the mental environment which starts him, as it were, on the right line, then he is ready to show something of his own mental condition as he reads. In criticizing a pupil, perhaps on one point, the whole class get an idea of that one point. You interest them first intellectually, until they understand what they are reading; then the claim of the emotion and the imagination comes in, but it must come after the intellectual part.

HENRY C. LUDLAM: I believe that the class-work in teaching needs to have some fundamental lines upon the analysis of the subject. That great field of analysis seems to be limitless. There we get at the sense. We also grow into the work of the imagination as we find out the idea and learn to emphasize it. In a general class, where a few lessons are to be

given, I aim especially at certain facts that they may build upon. I begin in the class at the rock bottom, and build up.

MISS HARDING: I want to know their thought of what they are reading.

MRS. MELVILLE: I try to have the pupils get at the thought by seeing how vivid the imagination is and how vividly they see the picture.

MISS MARY A. BLOOD: I work to arouse the emotion of the pupil, and after that to present its thought, make a content of the analysis, and after presenting this content, I work to present it with power.

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WEDNESDAY, JUNE 30, 1897, 12 TO 1 O'CLOCK.

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SUB-SECTION B.—*Methods for Public Schools.* MISS CAROLINE B.  
LE ROW, *Conductor.*

MISS LE ROW: We have a most inspiring subject. "Our public schools," as the president of the Board of Education said, "are making a new race of Americans," or, at any rate, they should be doing so, and we recognize that this training underlies all of that process. The opening paper is "How to Teach Children Elocution," by Miss Miriam Nelke,

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### HOW TO TEACH CHILDREN ELOCUTION.

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MIRIAM NELKE.

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With reference to the teaching of elocution to children, I am treating the subject from the standpoint of the private teacher whose classes are organized beyond the confines of the schoolroom; and still I can not see that this makes any material difference. Children are quite the same the wide world over, and the only difference would be that in the public schools the classes would consist of a greater number of pupils, and it would be more difficult to grade them with reference to their ability, industry, and natural aptitude for the work. The methods of teaching, however, would be the same. It is impossible to treat this subject altogether impersonally. I had suggested the topic for Section I., for I felt that at our former meetings the wants of the little folks had been sadly neglected. When asked to contribute a short paper on the subject, I considered that I could but write how I teach children elocution, and whether my views and methods are correct and helpful will be open to discussion by the Association.

Those among you who have taught both adults and children will, I believe, support me in the assertion that the teaching of children is fraught with far greater difficulties, and demands much more patience, judgment and consideration from the teacher than does the teaching of the adult. There is so much we may teach the mature student, with mind well developed, an acquired literary taste, and a knowledge of the world. Theory



and technique may be called to our assistance, and the path is easy for our feet to tread. But with children, it is different. It is as pertinent a question what *not* to teach, as what to teach. All technical expressions must be avoided, and the little minds must be fed with no more theory than they can digest. I am a warm advocate of the study of elocution beginning in childhood. Our greatest actors and readers were almost born to the art, and the careers of many of them began in early years. 'There is a naturalness, forcefulness, ease, and grace of manner in him who has been properly trained in elocution from childhood that is rarely attained by the one who engages in the study after reaching the years of maturity. Children are so plastic, so receptive, and the impressions of childhood are rarely effaced from their minds. However, this study should not begin at too early an age, not indeed prior to the ability of the pupil to read words easily. It is not the province of the elocution teacher to inform his pupil that *c-a-t* spells "cat," and *t-h-e*, "the." The primary school teacher's work comes first, and so when a mother approaches me and asks me to instruct her son or daughter, a dear little tot of five or six, "who is so remarkably graceful and clever,—indeed, a perfect little actor," I demur and explain that I might teach him recitations in a parrot-like manner, but I could not teach him elocution; and I endeavor to show that this injudicious early training will foster self-consciousness, conceit and forwardness in the pupil. When children have attained the years of nine, or ten, it is well for them to begin the study of elocution. Were our public schools all properly supplied with capable teachers of expressive reading and correct speech-production, this outside instruction would not be required; but I must not dwell upon this subject,—this grave deficiency in the curriculum of study in our public schools.

As a rule, it is better for children to receive class-instruction than private drill. The spirit of emulation induces better work, and the critical faculty is developed. Five in class are an excellent number, and even ten may be profitably instructed at one time. Larger classes do not prove satisfactory unless they meet the teacher at frequent intervals. A class should convene at least twice each week, and the lesson should not be less than of an hour's duration. Care should be taken that pupils be arranged in classes with reference to their years, intellectual advancement and natural ability. Pupils, awkward, bashful, and devoid of talent, will become sadly discouraged and disheartened if in class with others possessed of natural grace and artistic ability. The pupil who is least qualified to shine in this line of work is, of course, the one who most needs the instruction and who should receive the greatest attention from the teacher. Elocutionary text-books should not be put into the hands of children before they attain the ages of twelve or fourteen years, but all should be provided with note books when in attendance at the class.

And now to suggest the method and order of work for an hour's lesson. A teacher, however, should never be bound by arbitrary rules of procedure, as the pupils' interest and attention are more easily held by novelty and

variety. The teacher should give some thought and preparation to the lesson before attending the class, and not trust too much to inspiration during the progress of the lesson. Elocution to-day means expression, both vocal and physical, and teachers of the art are expected to have a knowledge of physical as well as of vocal training. It is well to open the lesson with gymnastics. They overcome torpidity and indifference, and thereby, psychologically, the pupil is better prepared for the lesson to follow. Breathing exercises are of course included and prove very beneficial, given thus early in the lesson. I have found the progressive programs of the Swedish system of great value and Delsartian drill to follow later in the course. Gesture should never be taught as gesture. It is only necessary to free by gymnastic training all the agents of expression, and when the pupil has acquired ease of posture and forgetfulness of self, when the meaning of the text is fully comprehended, it is remarkable how spontaneous gesture will become. After a drill of ten or fifteen minutes in gymnastics, the pupils seat themselves, and a little time is devoted to the study of pronunciation. Children can be taught to love the dictionary and to consult its pages with avidity at an early age. I usually give them at each lesson a few words commonly mispronounced, and request them to find the correct pronunciation for the following lesson. They soon acquire a thorough knowledge of diacritical marks. An occasional request for them to bring a list of mispronunciations heard and a pronunciation match once a month affords them pleasure, and gives variety to the lessons. Next follows a vocal drill of ten or fifteen minutes. This should be progressive from lesson to lesson. Beginning with a drill in the oral elements and syllables for articulation and tone-placing, as the pupil advances, all the elements of expression, pitch, force, inflections, stress, quality, etc., may be practiced with these same elementary sounds. Again, with the pupils seated and the reading-lesson begun, pauses, pitch, emphasis, etc., may be explained by the teacher as the lesson proceeds, and certain important rules entered into the note books. It is well to hold the attention of the class, by requesting all but the reader to close their books, and then criticize the one who has read before the teacher does so. Children are wonderfully observant. Have we not all winced at the observation of *l'enfant terrible*? They hate artificiality and very few errors will escape the entire class. The eye should be trained to grasp many words at a glance, and with that object in view, pupils should be urged to look up from their books as much as possible. This will also help to improve facial expression, and strengthen the memory. Correct phrasing, inflection, and emphasis are of paramount importance in teaching children to read, and inflection drills should be given frequently. It is impossible for a pupil of any age to read with expression unless he has a full comprehension of the meaning of the lines, and therefore the teacher should exercise great care that the pupil understands the definition of the words read and has a complete comprehension of the thought; and, by all means, he should endeavor to cultivate the child's imagination. "Can you see the little girl of whom you are reading? No? Well can you expect the

audience to see her if you yourself can not? Now let us try to picture her. She is very poor, is she not? And how old do you think she is? Only eight, poor little creature! Look at her poor, pinched face, her hungry eyes, her bare feet and ragged clothes and in this bitterly cold weather, too!" By enlarging upon the text in this way, the pupil's imagination is kindled, his sympathies awakened, and it is marvelous with what an increase of expression and of pathos the lines will now be read. The same method of expansion may be used to bring out the humor of a comic selection. When the lines have been well read, and *not before*, the pupil may be permitted to commit them to memory for the following lesson. After they have been thoroughly memorized, the pupil should be requested to rise and recite them. A proper carriage of the body should have been acquired through physical training, the different members of the body should move with ease, and a just vocal expression having been cultivated at the reading lesson, the reciting of the lines should now be comparatively easy. An occasional gesture of designation might be suggested, to avoid stiffness, and there should be no confusion in the placing of the different characters. Many gestures detract greatly from recitation, and the propensity to frequent bodily movements on the part of the pupil should be curbed. To enter deeply into the philosophy of gesture, with children, is out of the question; instead, they should be urged to observe humanity closely—on the streets, in the school-room, at home, at play—and then they will have observed the action induced by certain emotions. For this reason, never teach a child a selection of a nature foreign to its observation or experience. The effort would prove at best, but a clever mimicry of the teacher, and would not be the interpretation of the child. How can he interpret that of which he has no knowledge, and which may be beyond his imaginative powers? Many gems of literature, simple and beautiful, may be taught a child, and a taste for the very best in reading be engendered.

Allow your pupils to read aloud and to recite in the home-circle, but do not permit them so to affect the public, not indeed until great proficiency has been attained. The prejudice against elocution is mainly the fault of its exponents. When brought to see the good results of elocutionary training, parents will gladly place their children under the instruction of competent teachers of the art. Where children are concerned, only he who loves them and understands them, and has full and broad sympathy with their childish views and whims and loves and hates, should attempt the noble work of instructing them.

THE CHAIRMAN: It seems wise to select from the list of questions provided for us those in which we have the most vital interest, considering that we can not properly discuss all, and that we must be very superficial in our treatment of any of them. The second question seems to be a peculiarly suggestive one, and we can profitably I think, devote a few minutes to that. "How Can We Develop Emotion in Children?" We shall be very glad to have a few words from anyone who has any definite

thought on these questions, and who will be kind enough to give us the benefit of it.

MRS. GENEVIEVE STEBBINS: I wish only to say that in regard to the exclusive use of the Swedish work for very young children, I think it a great mistake. The young child is so naturally plastic that it seems a great pity to train him only on straight lines. I have had pupils from three years and upward for the last ten years, having a kindergarten class in which the most beautiful results have been attained by the so-called æsthetic work, and I include in the term "æsthetic" any expressional form of training.

THE CHAIRMAN: It seems to me that the question suggests one of the greatest difficulties with which the teachers in public schools have to deal, as they are supposed to develop this faculty, and yet they do not have, as in the case of pupils in special schools of elocution, the opportunity to do the subject justice. Is there anyone else who can enlighten us in the matter of how we can secure this admirable result?

MISS NELKE: I know you have had so much experience that I think you can give us many valuable suggestions on that subject.

THE CHAIRMAN: The Chair is grateful for the compliment, but is perhaps a little selfish and feels that where so large and much more varied experience is represented, it would be far more profitable if members of the class would contribute to the discussion. I will say briefly that I do not attempt very much work in the development of emotion. If I can secure an erect posture, a proper use of the breath, and distinct articulation, I think I have achieved a brilliant success.

MISS ALDRICH: As a teacher in the high school, and having had a great many years' experience—nine or ten—with the pupils of lower schools, in teaching all subjects, including reading, I have found that the greatest objection on the part of the authorities as a whole is to the development of emotion. The great cry is: Teach the child to speak; he can not use his own language. Of course, the articulation is emphasized in teaching, but the pupils who are the bright pupils, and at recitation times entertain, are the very ones that the authorities most object to, because they say that that is not the kind of work wanted in public schools. In public schools more attention is demanded for spoken English, and we have to take up all the mechanical part of the work. In regard to the time that has been given to the subject, we have two hours a week, and we have classes of from five to ten; we have had classes of thirty, sometimes as many as sixty in one class. We have, on an average, from an hour and a half to two hours a week for the reading, and you will understand that there is very little time given us for the development of any emotion whatever.

MRS. MARY D. MANNING: My experience in teaching has been very limited indeed, but I should like to ask a question. What would be the object or the advantage of trying to teach emotion to children?

THE CHAIRMAN. That is a pertinent question, which we should be very glad to have answered. Is it desirable to give special care to the develop-

ment of emotion in children, especially in the large and mixed classes which we find in our public schools?

MISS OAKLEY: I think that while emotion ought not to be repressed in a child, it ought not to be encouraged. Really, all education is along the lines of repressing emotions, developing the reasoning faculties, and appealing to the mind or reason, rather than to the emotion or feeling. Of course, we know children are naturally emotional, and it seems to me that, rather than develop emotion, it needs guiding, training toward control, though not repression by any means.

MISS JEAN B. ELWELL: If the child is to understand what he reads, he certainly has to feel what he reads, and a great deal of experience in public school work brings to mind the fact that many of these children are not overcharged with emotion; it does not need repression or guidance. We have little, stolid creatures, that come from homes where there is no joy in life, and they seem not in harmony with anything that is good and bright and beautiful; and if you can get their little stolid faces to light up with emotion, you certainly have reached a way to develop the soul.

THE CHAIRMAN: The last speaker refers to a certain class of children who are not typical of our public schools, in which the children come from families of average culture, and in the average we do not feel the lack of that emotional nature. It exists very painfully in individual cases, but in dealing with classes of pupils, we can not say that it is characteristic of the majority. I am reminded of a certain statement made by Miss Zachos in our discussion of yesterday: "It is reasonable to discuss not the ideally desirable, but the practically possible." It seems to me a most happy expression. If we pay any attention whatever to the following question, it will be wise for us to discuss it along that line, "How Can We Secure Better Articulation in Public Schools?"

MISS DAVIS: It seems to me that the first thing necessary to secure better articulation in the public schools is to require better articulation of the teachers.

MISS KING: I find, in the work of articulation, that if it is systematic, we get better work. I know of one teacher who tells her children to consider the words as a web of cloth and the lips and the teeth as scissors cutting into the words, and she emphasizes the point, by saying that slovenly articulation and incorrect enunciation is as reprehensible as a soiled ribbon with a neat, beautiful gown.

MRS. FRANCES H. CARTER: Why not make the children study phonetic spelling? We shall clear up the articulation when they do that.

MISS THOMPSON: It is a good idea to speak from an experience of years. I have found in my own teaching that the old Italian method can not be surpassed by anything modern, just to teach by imitation. I have taken children, even this last winter, all the way from two years of age to fifteen, in classes of from five to one hundred, and given perhaps only ten to twenty lessons, have never mentioned the word thought to the child, but have taken up the subject of articulation. I have had a child imitate me through

all the different phases of consonant and vowel effect, and at the end of twenty lessons every child spoke distinctly, and never knew how or why. I give that merely as one of the methods which in my own experience has succeeded with the children I have taught.

MISS MINER ALMA CADY: I should like to know what is the criterion for our work in pronunciation. The Eastern teachers come to my Western home and they pronounce differently from us. What is to be my criterion in teaching correct pronunciation, when our universities use one dictionary, the public schools another?

MISS GERTRUDE McMILLAN: As regards the Eastern and the Western pronunciation, I do not think that it is exact to speak of it as pronunciation. For instance, a great many people from Boston will put *r* at the end of their words, and I heard one of the professors in Boston say "Mariar." We could not find such a word in any dictionary. I do not think provincialism can be called pronunciation. Words that all the dictionaries agree upon we can decide upon, and if they do not agree we have the liberty of selecting.

THE CHAIRMAN: The discussion seems to have wandered from the subject. There is a marked difference between pronunciation and articulation. We have very accurate pronunciation where the articulation is faulty; we can have good articulation with exceedingly incorrect pronunciation.

MRS. E. J. THORPE: This question of articulation depends upon whether we train for consonants or for vowels. I think many persons believe we must depend entirely upon consonants for articulation. I have done considerable of such training. There is a little boy in my care who did not sound vowels at all, and you could not understand a word he said until he learned to give the vowel in every word, and give it distinctly. Now it seems to me that in our phonetic work in the public schools we are doing altogether too much consonant-work, that we are leaving the vowel out of the question almost altogether. It is coming to be a very serious question. Prof. Bell says that the primary schools are the hot-beds for speech-defects. He is right. A child comes into the school, who is a little uncertain in giving certain consonants. He is drilled on the consonants, while if he was drilled upon the vowels and the consonants were left alone, he would be able to speak the word not only without difficulty, but clearly and distinctly.

MRS. ELIZABETH MANSFIELD IRVING: The subject of articulation is one that it seems to me should not be talked about to the child. The quicker you begin to make him do, the better results you will get. Slovenliness of speech, to my mind, is owing almost entirely to the fact that children are not taught to obey—obey in the full sense of the word. If allowed to drawl their words, they will be likely to do the same thing in their work; in walking they will let their feet drag, whereas if they are taught to obey in all respects, their speech will be better. I believe this constant, everyday drill on the deficiencies that are noticed in the pupils will make in the end a pronunciation and an articulation that everyone would be proud of.

GEORGE L. RAYMOND: I never have had any experience in teaching small children, but I have had a great deal of experience in teaching older classes. The great difficulty about teaching pronunciation and enunciation is to avoid teaching it in such a way that pronunciation will be over-precise. I never, or hardly ever, called the attention of a student to a single word. The method I use may throw a little light on the way to teach children. I should think young children could be taught to use their diaphragm. After this I drill upon the vowels; then I take the consonants, etc. At the end of the course all the students can speak distinctly, but they never think of their pronunciation. It is a great mistake to attract attention to the pronunciation of separate words. If I had a class of small children, I would have them practice on these elementary vowels, combination of consonants, and then I would have them practice on the vowels. I think that practice should be continued for ten minutes at every lesson. At the end of one or two terms the children would pronounce their words distinctly, and then by drilling upon elementary sounds, you avoid over niceness and preciseness of enunciation.

MME. AURILLA POTÉ: I have found that giving exercises upon the throat and the lips, independent of the articulation, giving lip and throat action with power from the diaphragm, will bring clearness of articulation.

THE CHAIRMAN: "The Value of Dramatic Recitation in High Schools," and "The Place of Dialects in School-Work." We will be glad to hear from you on either of these questions, as there is not time for both of them. There is certainly a vast amount of dramatic recitation in schools. There should be many persons who can testify to its value.

MISS VILLA PAGE: I rise to say that I should be very glad to hear that point discussed. Of course, it is a subject that is not supposed to belong so directly to the work of normal school teaching. So far as my experience goes in normal schools, the work of elocution is somewhat elementary, and is not held as being so important as other branches, and I shall be very glad to hear from those who have had experience in high schools, that I may be able to take from their experience something to incorporate with my own in public school teaching.

PROF. FULTON: We should get from the body of the students their experience in regard to the value of dramatic recitation in high schools. This is one of the important questions: How far shall dramatic recitation be tolerated or accepted in high school work? I have this general principle to lay down in regard to it, that dramatic ability is one of the powers of expression, and that whenever you arouse any power in the mind or in the heart of the pupil, you have given him a better hold upon usefulness in life. Now the great question is how shall we direct that power! I warn teachers against the fatal folly of arousing emotion in pupils with dramatic recitations without giving those emotions and passions a proper impulse. When we realize the necessity for giving a dramatic impulse its proper direction, then we are prepared to utilize dramatic recitation in high

schools or in the other schools. I think it is a question of whether or not we utilize this impulse, when aroused, by giving it a high aim in life. I should like to have the experience of those who are teaching in high schools.

MISS ZACHOS: The few words that Prof. Fulton has said on this subject would answer in my mind very effectively the question that we have had before of how we can teach emotion in children, and then the question came up, is it judicious to teach the right kind of emotion either in high schools or in primary schools? Every child is susceptible of emotion, but the emotion should be graded according to its years. Then it is normal; it is only abnormal emotion that is dangerous to the child.

MISS ALDRICH: I believe that this is one of the questions that I submitted to the Section, although I am not positive. My idea in submitting it was this: I should like to know what is meant by dramatic recitation. What is meant by it in our schools, and what the pupils consider it, and what the board of high schools consider it, consists in standing upon the platform and giving sensational selections. They do not consider that the reading of "Julius Caesar" or of "The Merchant of Venice" is dramatic recitation. We may read them, we may assign parts to be learned, but it is not dramatic recitation. In preparing a recitation for such and such a day, the child selects from perhaps one of the books of 100 selections. That child's mind is not capable of making a good selection, he is going to take what appeals to him. He has not the power of judging what is good literature. The majority of recitations are trash, yet they come under the head of dramatic recitation, according to the view of these educators. All the recitation work should be under the guidance of the teacher, to such an extent that she should limit the authors to be selected from, even if she does not assign the work to the pupil.

MR. HAMILTON: I should like to ask you simply a question, whether we are not calling dramatic recitation what should really be called theatrical recitation?

THE CHAIRMAN: I think we run here across the snag of definition, as we do in all such discussions. I think it is evident that there are in our minds two or more definitions of this word, "dramatic."

MRS. IRVING: If the children are taught from childhood through to the high school, as they should be taught, when they reach there, they will have a high ideal of what we term dramatic recitation, and then dramatic recitation would be legitimate in the high school.

MISS FLEMING: I want to instance something that was done in the Chicago Normal School: In taking the subject of history, we gathered together the best dramatic things that have been written in connection with that subject. Then we took science and art, and took things relating to that subject. We found it much easier to get expression when we taught upon those lines. I remember one lesson we had on the air, especially. We took George Macdonald's "The Wind and the Moon." First we had it read, and then we called upon the pupils to give a picture of it, and called



for the pictures they made. I think there is a great deal of correlation between this subject and the other subjects we are teaching.

MISS PAGE: May I be permitted to say that I think I misunderstood the term, "dramatic recitation," as mentioned here. I am very glad that the speaker who preceded me explained the meaning of the term, "dramatic recitation." If we mean by it the teaching of such selections as "Lasca," etc., I have not had very much experience with them in my work in the normal school, but I want heartily to endorse the reference to the work in literature, history, etc., that has been mentioned. If that is what is meant here by dramatic reading or recitation, the giving of the highest forms of language as found in our best literature to our pupils, that work I would most heartily commend, as containing in it much of great value in the development of the real understanding of the term.

THE CHAIRMAN: "The Place of Dialects in School-work." Is the member of the Association present who propounded the question?

MISS CADY: I propounded the question for this reason, inasmuch as we are called upon as teachers to serve as judges in contests. In my home town it is a very popular mode of entertainment for the young people. One of the young gentlemen will be of Irish descent, and another a German. I have tried to substitute the study of pure English, but they insist, and what am I to do with it? It is simply a disease in my home city and I want to know what I can do.

MISS THOMPSON: It seems to me that perhaps the safest way to deal with it would be to regard it simply as entertainment. You see sometimes we miss the point that, in teaching, you must consider a very valuable part of the work mere entertainment.

MR. FULTON: I move that we hold up the hands of Miss Cady in Iowa, by sending there the sentiment of this section of the National Convention that we should not teach dialect recitations in the schools. Carried.

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THURSDAY, JULY 1, 1897, 12 TO 1 O'CLOCK.

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SUB-SECTION C.—*Methods for Academies, Colleges and Universities.*

ROBERT I. FULTON, *Conductor.*

THE CHAIRMAN: Please understand, in the opening of this discussion, that we are not to discuss these questions from the standpoint of the special school of oratory or the public school, but from the standpoint of the academy, the college, the university; and when we ask you, for instance, how shall we arouse enthusiasm in classes, we are not asking how to arouse enthusiasm in a class of little children, but in a class of students—those who are studying the higher branches of education. We have first a paper upon extempore speaking, and without any further remarks on this subject, I will call for Mr. H. F. Covington, of Princeton University.

## HOW TO TEACH EXTEMPORE SPEAKING.

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H. F. COVINGTON.

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I shall not attempt to propound any system by means of which the faculty of speaking extemporaneously can in all cases be effectively acquired. There is, in the curriculum of Princeton University—which in company with Prof. Raymond I have the honor to represent—no course entitled “Extempore Speaking.” Still, it can not be denied that the Princeton student usually develops the power of ready speech to no inconsiderable degree. I shall endeavor to refer to some of the more important influences which may be regarded as contributing to this general result.

Extempore speaking ought not to be employed as a substitute for elocutionary drill and study. The use of the vocal organs, emphasis—including quality, force, time and inflection—and gesture are taught most effectively when they are taught separately as an elocutionary study. A training in general elocution, moreover, is invaluable to the extempore speaker, for it secures to him facility of utterance and grace of manner. It should indeed precede public speaking of whatever form—persuasive, deliberative, or judicial. Besides, when this training is derived early in the college course, it does much for the student by way of stimulating his interest in public speaking. How it frequently happens that when a poor delivery has been mastered a person becomes more confident upon the floor, I need only mention.

To some men, language is a barrier, rather than a means, for expressing ideas. Hence, when they are called upon to speak without forethought or special preparation, they halt and hesitate from a purely verbal difficulty, which is just as real as a physical defect. The sheer mental effort for the inevitable word or for sentences of proper form and cadence seriously impedes smoothness in delivery, and disturbs the continuity of the thought. There is a resemblance between the confusion which one would experience for a moment if the most unexpected occurrence should take place in the room in which he is speaking and that of the man whose attention is continually diverted from the thought to the manner in which it is to be clothed.

Rhetoric is the twin-sister of oratory, and I am glad to observe that its need is becoming more and more recognized in the curricula of our colleges and universities. It has had a stubborn fight oftentimes against studies entrenched for generations. It is closely connected with the practical needs of the times and in the form of literary composition has entitled itself to a general sympathy and respect. When taught only as a science, its utility was questioned, so that now it is more usual to regard it as an art. The student should learn fewer rhetorical rules, write more frequently, and live in contact with the world's best thoughts. As it is an art, it is to be acquired by practice.

Constant practice in written description, narration, exposition, and as

mentation is thus a noteworthy influence in our education, as developing a sense for language,—which is doubtless requisite for the man who speaks offhand with success. I would however emphasize the importance of argumentation, for it acquaints the student with rhetorical structure, the peculiar ways of illustration and evidence, and the essentials of persuasion. Moreover, it is my cherished belief that such training will assist a speaker's invention, his power of finding good ideas and weaving them into effective discourse. One of the greatest logical dangers of the extempore speaker is discursiveness. When called upon to make "a few remarks," he will stand on his legs and talk on anything in heaven or on earth which may arise in his mind. We all have probably heard speeches which were only long-winded introductions or perorations. Such unfortunate instances may remind us of the renowned Dutch tumbler spoken of in Irving's Knickerbocker, who, wishing to leap over a mountain, decided to secure a running start of three miles. The result was that by the time he reached the foot of the mountain his energy had forsaken him and he sat himself quietly down to blow. The student who has drawn a complete brief, or who has learned the nature of the fallacy *ignoratio elenchi* and the ways that it most usually arises, can hardly be expected to engage in irrelevant discussion.

No one should discuss oratory at Princeton and fail to give prominent place to the venerable Cliosophic and Whig Literary Societies. Specifically, they supply the occasion to the orator, affording him needed practice in appearing before an audience. The societies have wielded no small influence in training men for the bar, the bench, the pulpit and the legislature, and they are inheritors of many inestimable traditions. Of late, enthusiasm and interest in them has been reawakened through the institution of the intercollegiate debate; and indeed, in my opinion, debate affords the best opportunity for developing the faculty of extempore speech; for when a good delivery and the faculty of expressing oneself have been acquired, extempore speaking simply means the ability to think upon one's feet. Nowhere is this more essential than in debating, when it is often impossible to know beforehand in what form your opponent's argument will be presented and in what manner it is best to meet it. It is admitted that the special training for these contests is most rigorous. The debater must be prepared to guard his defenses and direct his attacks in the conventional ways. He must besides institute new inquiries, make new researches, find new theories and unexpected devices. In a word, he must seek to discover, by painstaking effort, the strongest possible arguments and the strongest ways possible of overturning them. A chance, however, for quick thought, for invention, still remains, in the rebuttal of an actual contest, and no debate can be won by speeches made purely memoriter.

In conclusion: When a man talks well without special preparation, it may usually be taken to mean that he has had considerable general preparation; and I would say that elocution, rhetoric and the opportunity for

public debate, freely offered and accepted, are valuable for developing the faculty of extempore speaking.

THE CHAIRMAN: Two or three questions as a class. Can you extemporize that which you never thought or felt or experienced in any way?

ANSWER: No.

THE CHAIRMAN: Do you object to the term, "A well-prepared extemporaneous speech?"

ANSWER: No.

THE CHAIRMAN: Is it fair for the president of a literary society in college to call upon a student for an extempore speech, giving him five minutes' notice to speak upon a subject about which he knows nothing?

ANSWER: No.

A VOICE. It may not be wise.

THE CHAIRMAN: How many think it is unwise? The whole class. Will Prof. Raymond give us in one sentence a definition of extemporaneous speaking?

PROF. RAYMOND: That is the best illustration of the previous point that you could possibly have.

THE CHAIRMAN: We know that you have had an experience of over thirty years. You are thoroughly prepared.

PROF. RAYMOND: I took dinner, when I was a student, with Ex-Governor Troop, of New York State, and at my right hand was John Van Buren, who at that time was the Chauncey M. Depew of New York. Governor Troop complimented Van Buren and said that he could always speak upon any subject even if he knew nothing about it. Van Buren turned to me and said: "Young man, the Governor is deceiving you. Remember this: The best extempore speech is always the one most carefully prepared beforehand."

THE CHAIRMAN: I am sorry we have not more time for this. Our next subject is "How to Organize Elocution Classes in Colleges." The question is an important one. I should like to start that question in this way: First, create a demand for elocution and oratory; second, fill the demand. The demand for other studies, such as Latin, Greek, mathematics, rhetoric, has already been created; but in the case of elocution and oratory we must create the demand. How will you do it? First, make the acquaintance of the president and those professors who are most likely to be interested in your subject,—such as the professors of literature and language; second, by doing no foolishness in recitation; third, by showing yourself a genuine teacher—professors in college want educated collaborators; fourth, by offering a system of elocution that will be valuable in the general scheme of mental development in a college curriculum. Who can give us some ideas on organizing classes in colleges?

THOMAS C. TRUEBLOOD: I want to emphasize the first point that was mentioned, in regard to creating a demand for elocution. May I be allowed to give a little personal experience in regard to this, because I be-

lieve these section meetings ought to be experience meetings. I went to the University of Michigan, knowing that no teaching of this kind had been done there. I simply took letters from schools where I was teaching at the time. The president of the University, the dean of the law school and the professor of English literature accepted these recommendations, as the persons most interested in the work. They said: "We can not give you any salary as we have no appropriation for that sort of work, but we will give you a room, lighted and heated, that you may teach classes outside of the prescribed hours. We want to see if there is any interest in the work, but you will have to do it on your own responsibility." After I had given a talk before the student body of the law and literary departments, there were fifty or sixty students who chose to come and pay a tuition fee of \$5 for a course of twenty lessons. That created a good deal of interest, especially among the law students, who are particularly interested in oratorical work. This class was, I think, fairly successful, as they asked me to come back the next winter on the same terms, and see if the interest was something more than a flash. The next year there were a few more students than the year before. Then there came an appeal from the law students that elocution be open to them free. The petition was presented to the Board of Regents, and they asked me to come the next year on salary. "We will give you \$500 for a course of ten weeks, and we will make the tuition free to the law students." I concluded to do this at a sacrifice of salary, because I felt there was great opportunity there to work up an interest. As soon as the tuition became free, 250 law students entered the courses. The literary students were allowed to come in as before and pay tuition, but soon they began to protest against having to pay for what the law students were getting for nothing, and sent a petition to the Board of Regents. The regents said: "Will you give up some of your other work and stay a half year with us." I accepted the offer and the next year there were 350 students, about equally divided between the literary and law departments, and the salary was made equivalent to that of the other professors. After two years they said: "We will give you work for the full year, make it elective, and make it count toward a degree, hour for hour, with Greek, Latin, and mathematics. This was a decided advance. Once get several hundred students back of a movement and authorities will have to yield. Then we enhanced the interest by getting up inter-collegiate contests in debate and oratory. But I must not detain you longer.

A VOICE: When was this?

PROF. TRUEBLOOD: This was from 1884 to 1889.

THE CHAIRMAN: I wish we had the whole hour for this subject, because the field for elocution is in the colleges, and you are the people to fill those places. That experience is exactly typical of the struggle that many elocutionists have had in the colleges in the West, and that I have had in the two universities in Ohio where I now hold professorships, and as a result these colleges are very strong in oratory. Prof. Trueblood has given our Section a

valuable page of experience. Now, I am going to ask you for some answer that was made to you when you went to the college and asked for a position, or asked for the privilege of teaching there.

MRS. MARTIN: I was told that they were glad to welcome me, would do what they could, but they had no money.

MISS THOMPSON: I have been introduced to the leading universities of this country by the most influential literary people, over and over again. Their only answer is: "We have no money, no appropriation for that. We are afraid we shall be obliged to form that department by and by, but at present we have not time to do anything about it."

MISS HALLECK: I went to a Friends' school out on Long Island, where they have no special teacher of elocution or literature, and the trustees said that they did not need such a teacher.

MRS. MANNING: The answer was given me that the young men would rebel because I was a woman. I said I was willing to run the risk, and I have held the position for four years.

MISS ZACHOS: I never have applied, have always been applied to.

MISS ALDRICH: I was told that extempore speaking had no special value and could not be taught.

MISS LUDLAM: The same answer was made to me.

PROF. TRUEBLOOD: I want to say that Mr. Hynson is going through the same trials at the University of Pennsylvania that Prof. Fulton went through at the Ohio Wesleyan and Ohio State Universities, and that I went through at the University of Michigan.

THE CHAIRMAN: The next subject is "Class-Methods of Teaching Vocal Principles." Mr. Hynson was to give us some ideas on that.

MR. HYNSON: I must apologize for having been absent. I have been very much rushed this morning, and it was impossible to get here. In just a minute or two I shall say what was touched upon the other morning,—that there are some general principles which we can teach in class; there are other things that we ought to teach privately, to get the best result from both. In teaching boys, there are three points to be taken into consideration. The first requisite is that the voice should be pure. Purity of tone certainly is at the bottom of all voice-principles, and we shall find in a class of ten, fifty, or one hundred, that they will ~~one~~ of them have a pure quality of voice. I do not know, in my experience—and it has been pretty broad—that I have found, in an average class of 100 voices, any that are produced properly from the standpoint of purity. As far as breathing-exercises are concerned, I find most of them are good; but I will not go into that branch of the subject. The next thing that can be had is variety. I would suggest that in teaching voice, we do not teach expression and voice at the same time, i. e., at the beginning. I believe that we should take up words, the different elements in those words, i. e., the vowel-sounds. I think that Dr. Mackenzie says that the pith and power of the language is in the vowels. I would take these vowels, and I would teach their production. Now, we may find certain faults in common. The greatest fault I

have observed, and ninety-nine out of one hundred will have this fault, is in pronouncing words beginning with vowels, such as "at," "in," "even," "every," etc. [*Illustrating.*] That, to my mind, is not a pure tone, because I think it violates the laws of physiology, and I think that will bring on clergyman's sore throat even in ladies' voices. I have a great many exercises in class to eliminate that fault. Let me give you that exercise which I think is particularly good with exercises on the swell.

THE CHAIRMAN: Mr. Hynson will you not give us a regular class-drill on the swell?

MR. HYNSON: I will do that. Students, for instance, will give the sound *a*, thus [*illustrating*], which is certainly doing violence to voice. How shall we eliminate that? If students will begin at a common point and enlarge it, I will show you what I mean. [*Illustrating.*] Now I want that just once more, and I do not want any preliminary effort before making it. I want it just as smooth as the touch of velvet. [*Illustrating.*] Now I want the swell shorter. [*Illustrating.*] Now I want the swell still shorter [*illustrating*]; still shorter. [*Illustrating.*] It is the mental impression that causes you to make it. The idea of forcing out a block of sound will always give you *a*, roughly; the idea of rounding a sound will always give you *a*, smoothly.

Another exercise which I stumbled upon was this: I said, to a pupil, you can say *u* because of the *y* sound that starts it. He said, Why not put the *y* on all the others; and I said, Let us try it, and so we began, *ya, ye, yi*. Then I had him say (*y*)*a*, (*y*)*e*, (*y*)*i*, *thinking* but not pronouncing the *y*. The result was the sound as I wished it. I think we should keep at such preliminary work until the vowels are produced clearly and forcefully. I have observed the same fault in singers. I do not teach singing but I have had a number of pupils who sang sent to me. Whenever there was that preliminary expulsion, the resulting sound could not be pure, could not be beautiful, whether it was spoken or sung.

THE CHAIRMAN: Let us take the next question, How to arouse the enthusiasm of those people who are afflicted with the disease of lethargy, not in classroom of little children, but among college students who do not care a straw for elocution, and who take it because they think it is a "snap." That means an easy study in college. Unfortunately, some teachers make the study a "snap," and students take it to count on their elective credits, but they are not interested in the subject. I think perhaps an outline of two or three points will help the discussion of this question. First, require that the study of elocution shall be elective and not required of the student. If you can not get pupils to take it as an elective it is your fault. Do not depend upon the faculty to make them take lessons of you. They will fight you all the time. Second, be alive yourself. Third, encourage the first gleam of life and interest in a student; be cheerful. Fourth, make the student think that you are interested in him. Fifth, teach extempore speaking, debates, argumentation, and oratory. I want you to give us an idea of how you arouse enthusiasm.

MISS ALTMANN: Arouse the interest of the student in the literary selection, also, by the generosity of doing something for others' entertainment.

MISS WARD: By being a remarkable example myself.

MISS HUNGERFORD: By getting the pupils interested in themselves, appealing to their pride, and showing them this little defect and that little defect, and illustrating how they can overcome that defect, and showing them how much better their appearance can be, and their general attitude toward not only the public, but their own private friends. Make it practical.

MISS DAVIS: Ask the other teachers to cooperate, and ask them to demand of the pupils better presentation of all the other subjects.

MISS CALVIN: By being very enthusiastic myself, by encouraging them to enter contests both of declamation and of oratory, arousing their ambition.

REV. E. G. TRESSEL: Show them the value of it.

MISS ALICE WASHBURN: My idea is to make the student feel that he has something to give, and that he is to give it in such a way that we can see it, not through the small end of the opera-glass, which diminishes, but through the large end, which magnifies.

MISS FLEMING: The case is pathological. The pupil does not want to express himself. That is the result of a "disease," and I think that we in the primary schools have made that condition possible by the constant suppression of the child's personality. If we did not do this in the public schools, this condition would not exist when they come to the college. The first thing I do is to study the pupil's individuality. I have to know them before I can tell what to do with them. I have to find out the real content of their language, just as I should with a child's mind; then I ask for expression. It is at that point I am willing to accept the simplest of all expression, provided it is honest expression of what is in their minds. I have to create a liking for the work, by showing them what the power of oratory is. I found that the best way in the normal school, and we found some of the girls could move an audience into great enthusiasm, and then hundreds of them wanted to study it. They would not look at it before.

THE CHAIRMAN: Your conductor will take the liberty of changing the next question somewhat. I tried to find someone who had never written a text-book, to answer the original question. So I will ask: Does a text-book economize the time for the pupil? If so, we should use a text-book. If it causes you to elaborate and waste your time and that of your pupils, we should not have a text-book. Any ideas on that subject?

GEORGE R. PHILLIPS: For my work in the theological institute I had a text-book provided for me, and only one, so that there was no choice. The text-book was already prescribed when I went there.

MISS COOPER: I think a text-book is helpful, if you have a good one—a book that gives the pupils the principles in concrete form; they need to reach out, to take hold of something in the concrete. It is my method often to assign definitions. I find the mind needs to get a definite notion of what



they are about, and I give them a definition to learn. That is the only way you can win the pupil to you, and then you go over the definition perhaps and enlarge upon it, and perhaps take from half-a-dozen text-books half-a-dozen definitions of the same subject, and let them judge as to the better definition. I never find a text-book, of which I could say to the pupil, "It is all pure gospel."

THE CHAIRMAN: We have with us a lady who teaches 400 or 500 scholars a year, and I should like to hear from her. She can not hide from her class-officer in that way. Will Miss Crocker now recite upon this subject?

MISS CROCKER: I came back here so I would not be asked to say anything. I do not in my work confine myself to a text-book, because it seems to me that in different institutions you have such different needs. My first experience in institutions was in a theological seminary, where I taught for two years. I found that those men needed, for the limited time they could study, more voice-culture than anything else. All of them, almost without exception, were graduates from different colleges where they had had a certain amount of elocution; so I could not give them any text-book. My work was all dictated and, of course, I confined myself to no one text-book; I took the best from many text-books. It has been my experience in the different schools where I have taught, that there are special needs. I do not find any text-books that are perfectly satisfactory. I use a great many books.

THE CHAIRMAN: I will close this discussion by asking a practical book-maker to define a text-book. Let us hear from Mr. Shoemaker, of Philadelphia.

CHARLES C. SHOEMAKER: What is a text-book? I am afraid, Mr. Chairman, that I am not qualified to speak on the subject. The publisher's interests are so far removed from the professor of elocution's, that perhaps he is too much biased to speak about it.

THE CHAIRMAN: The last question, "The Correlation of Education and Literature," we can not open up at this late hour. Too much of our time was consumed by overrunning the open session. In conclusion, allow me to say that I am very much pleased with your assistance in this section work. I thank you for your attention. Now is the time to make a protest against having two sections meet at the same time. All who protest say "aye." "Aye!" Unanimously carried! The class is adjourned.

## SECTION II.—INTERPRETATION.

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TUESDAY, JUNE 29, 1897, 12 TO 1 O'CLOCK.

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SUBJECT: *Prodigality and Economy of Gesture.*

HANNIBAL A. WILLIAMS, *Chairman*,  
MISS MARY MILLER JONES,  
MR. S. H. CLARK. } *Committee.*

### ILLUSTRATIVE SELECTIONS:

Scott's "Young Lochinvar:"

"The bride kissed the goblet; the knight took it up,  
He quaffed off the wine, and he threw down the cup.  
She looked down to blush, and she looked up to sigh,  
With smile on her lips and a tear in her eye.  
He took her soft hand, ere her mother could bar,—  
'Now tread we a measure,' quoth young Lochinvar."

Browning's "Count Gismond:"

"He strode to Gauthier, in his throat  
Gave him the lie, then struck his mouth  
With one back-handed blow that wrote  
In blood men's verdict there."

Chatham's Speech upon the American Revolution:

"I can not, my lords, I will not, join in congratulation on misfortune and disgrace. This, my lords, is a perilous and tremendous moment. It is not a time for adulation. The smoothness of flattery can not save us in this rugged and awful crisis. It is now necessary for us to instruct the throne in the language of truth. We must, if possible, dispel the delusion and the darkness which envelop it, and display, in its full danger and genuine colors, the ruin which is brought to our doors."

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### PAPER BY LELAND T. POWERS.

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Zola says: "Art is a bit of nature seen through a temperament." With this idea of temperament in mind, and speaking of gesture, the question of prodigality or economy depends upon the temperament of the artist, and any effort to establish a cast-iron standard to which all artists must conform would prove disastrous; for what would be superfluity of gesture in an artist of one temperament might be simply necessary expression in an artist of a different temperament.

But although there can be no arbitrary standard set as to what is necessary or unnecessary gesture in the delivery of any given passage, yet there

is a certain process of development from objectivity toward subjectivity, from prodigality toward economy, from realistic to suggestive expression, through which every artist has to pass. This is true not only in his own development but in the development of every new selection he studies, no matter how great an artist he may be. There is always the preliminary period of redundant and extravagant movement, which is absolutely necessary as a preparation for the final period of suggestiveness. For a student to start with the idea that he will be suggestive immediately is absurd. Suggestiveness is always the outcome of realism, and any attempt to be suggestive except by having first been realistic is the greatest folly. *Suggestiveness is, and always will be, realism outgrown.* A suggestive gesture is the concentrated essence of many realistic gestures. If this be true, we can readily see that a preliminary determination to make only a few gestures, which some readers and teachers insist upon, thinking evidently that in so doing they will be suggestive, will always result in failure.

The intellectual conception of a poem, unaided by the effort to translate it into speech and action, will always fall short of what it is sure to mean to us when, having committed the lines to memory, we can stand upon our feet, imagine our audience before us, and that we ourselves are a part of the poem, and try to turn the thought into life. Then the thoughts of the brain are developed into the feelings of the heart, and we find the body responding to these emotions.

Gestures spring into life. At first they are gestures that try to explain and to set the scene, growing into those that point out and act out the pictures. This will be the extravagant period in gesture, unimportant things seem important. The vital nature is now becoming acquainted with the poem and will reveal truths in it that the intellectual nature could not perceive. The highest truth and purpose of the poem can never be revealed to us until the heart, the feeling, has a chance to express itself in *the doing*. But when through *the doing* we come to *the knowing*, we shall find many of the original gestures growing unnecessary.

Then comes the period of selection in gesture, and here art begins, for art means selection—the best way—and now we must seize upon the gesture which most forcibly suggests the higher central truth which has been revealed to us, letting the other now useless gestures drop away, having performed their office of helping us on toward the better knowledge.

Even after we imagine we have discarded every useless gesture and in that and in other respects the selection is fit to give to our audience, we find that the presence of the audience is another element in the life and meaning of the poem and new illumination comes to us and still higher meanings flash upon us, and more culling and choosing must take place. These statements are my own conclusions, drawn from my own experience, and from close observation.

When I began to study the play of "David Garrick," I made a great many motions and gestures that I gradually found to be unnecessary,—motions that I found could be suggested in one movement; but the knowl-

edge I gained of the different characters and the reality of the scenes, of the entrances and the exits, the definite sense of how each character was looking and acting while the other character was talking, of just how all the characters were looking and feeling and moving at all times, and the sense of values, came to me through this prodigality of action, and I believe could come in no other way. The bodily feelings of the different characters thus grew into my muscles and my nerves in a way that would have been impossible had I mentally determined in the first place to present the characters suggestively.

Then, as I studied new plays, I found myself improving in that regard. I found I was able to carry the scene with more economy on account of my knowledge gained from experience, of what movements and expressions were the representative ones. Yet now, when I learn a new play, I find the new play goes through the same process of evolution, but, of course, with greater rapidity.

Suppose that in the study of some particular passage you have felt impelled, in order fully to express your conception of it, to make a sweeping upward movement of the arm, to which every muscle and nerve in your body responded with a thrill, and you had gradually, through faithful practice, found that the value of the gesture could be concentrated into a single flash of the eye; yet, unless the same muscular thrill and tension, which was in the original sweeping gesture, accompany the flash of the eye, the flash of the eye will be meaningless.

This muscular sense or memory, which remains in the body, of a realistic gesture outgrown, is a source of great power in an artist. It renders him magnetic. He has a certain revelatory power from having dealt with realities. Emerson says, to this effect: The man who has once touched realities has the power of compelling attention and of exciting the imagination no matter how quietly he may speak. The suggestive art of such great readers as Charlotte Cushman and Fanny Kemble, who were able, with but little movement, to present vividly to the imagination of a vast audience a Shakespearian play, was, in a great measure, I believe, the result of their having lived, objectively and realistically, the life of the scene upon the stage. The whole sweep and swing of the scene had grown into their nerves and muscles and could be concentrated into the opening of a hand or the flash of an eye.

True economy is then, I believe, the result of an evolution. Let me repeat what I said earlier in this paper,—there can be no absolute standard set in regard to the number of gestures a reader shall make in the rendition of any given passage, yet, after all has been said, the audience is the final judge. If it is popularly said of a reader that he makes too many gestures, it is probably true; for the criticism shows that the gestures have attracted attention to themselves, and any gesture that calls attention to itself is unnecessary and superfluous. It is bad. Its very grace may be its fault if that grace arrests the attention of the auditor; but any gesture

that serves to make more vivid to the mind of your auditor the picture in your own mind is a valuable gesture, and it is true economy to use it.

The real attention of an auditor is not his riveted gaze, but his vitalized thought. Anything that comes between the creation of the author and the soul of the audience is an impertinence; it is not interpretation, it is insulation; it cuts the vital artery,—even if it is the richness of the speaker's voice or the beauty of the poet's lines. It may be said, however, that the beauty of the poet's lines, if that beauty serves to make the truth more vivid, will not obtrude itself unless the reader himself be more conscious of the literary form than of the literary spirit and substance.

In conclusion, may I call your attention to this general but most important truth: Within the soul of every artist there sits enthroned a genius or spirit unmoved by glowing picture or storm of passion, guiding and directing and coldly pronouncing judgment; in the very torrent and tempest begetting a temperance. The presence of this genius in the artist, as he stands before us, is revealed only, or mainly, *in the moderation of his gestures*. "This right restraint," Ruskin says, "this image in us of the Divine method, is a *willing*, and not a *painful*, stopping short of the utmost degree to which our power might reach."

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#### ADDRESS BY JESSIE ELDRIDGE SOUTHWICK.

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I owe the leaders in this discussion an apology for having failed to pass in a paper. I can only say that pressing cares and anxieties so diverted me that I did not even prepare my paper, and it was no intention of slighting you that caused me to omit the courtesy.

I believe that every truth seeker can learn something from all sources. It would be scarcely possible that any large class of people should be engaged in the pursuit of an idea, unless in that idea there was to appear some modicum of truth—even though perverted in its application—and it is possible for us to find the truth only when we hold our minds receptive to all that may be received from any source. Our desire should be stronger to find truth than to carry a point. That idea which is most true must be the most potent in its influence upon the minds of all unprejudiced persons before whom it is adequately presented. It is my purpose, therefore, to appeal to you all in this convention for that spirit of tolerance, in order that we may each present our ideas—that aspect of truth which we see—in the hope that our presentation may contribute something to the enlargement of the views of those who are thinking along the same lines. I desire to call your attention to a few principles that will enable us to find some truth in regard to the subject of gesture and the development of the powers of expressiveness therein.

Two things are here to be considered: First: What is effective and in good taste? Second: How is the manifestation of good taste to be secured?

In connection with the second question there comes in the idea of methods, and among teachers this becomes of great importance. As to good taste the criterion in every mind is based upon the general ideas of the individual and is subject to development. Tastes differ; but there is a general principle of good taste, which is recognized by all, I think. That is in good taste which is best fitted to the object to be attained. That is in good taste in gesture which expresses exactly what the person desires to convey, and nothing else. That which is unnecessary is not in the best taste. This might serve as a definition of economy also.

Economy consists in the accomplishment of a given end with the least possible expenditure of energy. This may apply to the art of expression. That is economy and in good taste which expresses the most with the least effort.

There are two points of view from which we may look at this subject, i. e., that of the critic and that of the teacher. The critic's view and that of the teacher, I hold to be somewhat different. The critic's judgment is based primarily upon his own taste as cultivated by observation, while the teacher takes into consideration the temperament and the capabilities of the student. If the pupil is incapable of expressing himself in the best taste, that which he does must be accepted by the teacher, because it is the best the pupil can do at the time.

Much imperfectly developed expression is given before the public. That which is given to the public should be as well prepared as possible. It seems necessary, however, to practice upon the public to a certain extent, and we grow by so doing. For this reason, if, as in a large class or school, we can practice upon people in the same pursuit as ourselves, much will be gained.

One should always aim to convey his meaning exactly. The development of the power to do this is a matter of evolution. More effort is necessary at first than later. This fact should be recognized. A person, although he have the thought clearly in mind, at first uses gestures to assist himself into proper relations with his audience. The novelty of his position constrains him, and when he is able to act with force and spontaneity at all, still uses more effort, and hence more movements than he finds necessary afterward. This should not be repressed. There is great danger in criticizing a person for everything he does that is imperfect; although it may be necessary to him at the time. He must be taught to discriminate and aim at the precise thought to be conveyed. If the mind is perfectly concentrated upon the thought to be revealed, and the body is trained to responsiveness by methods of physical education, which I have not now time to mention, the student will have the tendency strongly operating in him to make all movements pertinent to the thought, and no movement which is pertinent to the thought can be said to be out of place. Any movement or attitude that is necessary to the adequate expression of the thought is in accordance with the law of good taste. It must be remembered that differences of temperament will affect this matter to a great extent. Some

persons are extremely active and can not possibly express with few gestures what other persons might suggest in some slight movement. It is not only undesirable to call attention to the number of gestures one makes; but it is equally undesirable to call attention to the fact that one is trying not to make gestures. The appearance of a person endeavoring to suppress the spontaneous expression of a thought is as painful to the onlooker as are the superfluous movements of an excessively active person.

The whole secret of suggestiveness is in concentration. I am assuming the student to have established such methods of practice as shall tend to bring right habits of movement. There are certain principles of movement that involve the general unity and expressiveness of the body. Habits of movement should be cultivated in harmony with the right tendencies.

When we come to consider expression in its purest sense, concentration upon the thought and the desire simply to reveal (not to show or exhibit, but the desire to communicate something to the minds of those before one) will bring the tendency constantly to condense the movements, until at a certain stage, they fulfil a requirement that is called self-possession or repose. When one feels that he can stand for the thought, and make the gestures he is impelled to through the thought itself, we will not then have our attention called to the gestures as gestures, and will not notice whether there are many or few. The test of the whole matter lies in the influence produced upon the minds and the hearts of those who are addressed.

Gesture is a natural language and the body should spontaneously reflect what is going on in the artist's mind. The evolution of the mind itself must be studied, in order to attain this result, while the body is being developed into freedom from the limitations of common habit. Is there not the possibility of harmony between the advocates of mechanics and those who cry out for abandon? Exactness may be reached by the technique of right thinking. If we can learn to find the motives that produce the mental conditions and cause certain forms of expression, and so train the mind as to exclude irrelevant thoughts and sensations—we shall reveal only that which pertains to our subject. Thus, finally, the desire for accuracy so strongly manifested by those who emphasize technique may be satisfied, while at the same time spontaneity is realized in the ideal forms that are evolved through the surrender of all self-consciousness to the higher consciousness embodied in the motive and concentrated thought of the true artist. Education is what we want, not merely training. An eminent psychologist said: "The end of education is adaptability, not skill." Notice the difference between skill and adaptability. Skill is to do the thing, exactly, that one has learned to do. Adaptability is the power to turn your forces in any direction.

The artist must become the mirror of every thought,—self being entirely out of the way; and that person has not yet reached the realm of art who calls attention to himself as an individual instead of being the revealer and agent of thought, feeling and inspiration. When one has reached this

goal of spontaneous obedience, he will, according to temperament, use many or few gestures according to the natural requirements of the situation. The test being in results, I shall only say, in closing, that this has become a fact of many years' experience. There is the possibility of developing accurate expression along the lines of technique by means of the training of the mind itself.

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#### DISCUSSION.

MRS. ANNA BARIGHT CURRY: Economy and prodigality of gesture implies, as I understand it, that gesture is a form of language. I do not understand that this committee used the word "gesture" in any technical sense of mere motions of the arms, but it means to have gesture discussed as synonymous with "pantomime." As pantomime, then, I understand that gesture is a form of language; that it is one of the means, one of the forms, of expression, which interprets dramatic ideas. It combines with speech and voice in the manifestation of dramatic action; and as a language, I understand that it is subject to the laws of all other languages. In the use of all other forms of language, "prodigality" is considered something of a sin. In the use of language, "economy" is supposed to be a merit. What do we mean by "economy," however? The author who is prodigal of his illustrations has a florid style; he who is prodigal of his words, a verbose style. Economy, as I understand it, means to use exactly that which is necessary to express the thought; no more and no less.

Gesture or pantomime has a distinctive use; it manifests a distinctive phase of feeling. Pantomime shows the relation of subject or object to self on the plane of human intercourse; at least, that is one form of pantomime, the dramatic form, which is technically called by teachers of Delsarte "elliptic" pantomime. There is another form of pantomime, which is known as "representative" pantomime. "Representative" pantomime undertakes to explain the use of words, to emphasize the same meaning the words convey.

Different phases of thought call for distinctive uses of gesture in relation to voice and speech, and the application of the law of economy in the use of pantomime is determined by the spirit of the thought to be interpreted. For instance, the "lyric form" requires less gesture or pantomime than the more dramatic forms of literature. Low comedy or farce will allow of more representative action than legitimate comedy. The matter of temperament, I think, has been a little exaggerated in the study of pantomime. The artist's temperament, as well as his knowledge, should be the agent of his subject. Temperament may minister to conceptions in manifestations, but, in so far as it is an expression, it should be in consciousness.

The number of gestures, in my judgment, is not so important as the kind of gestures that are used. Gestures that do not suggest evolution from within outward are always prodigal to my taste at least. Again, in interpreting the higher forms of literature, representative pantomime is always



prodigal or untrue, to my understanding of the subject. So that I would say the law of prodigality and economy of gesture would be the same as the law of economy that governs the use of other forms of language. There was a point in Mr. Powers's paper that he might have expanded somewhat,—the use of pantomime or motion as an aid in developing conception; but I do not understand that that is pantomime from the artistic standpoint. I understand such motions are used when the artist is developing conception into pantomimic form. I should not call such a use of motion pantomime, but a phase of training. I should call those motions of the body pantomime, that definitely express a definite conception; not motions that help merely to bring those conceptions into consciousness.

DR. S. S. CURRY: I enjoyed Mr. Powers's paper very much. It is a great pleasure to come into contact with an artist, to feel the process of his art. Mr. Powers showed us how he went to work. We were made conscious of his methods. The topic implies that gesture includes all form of pantomimic expression; but to me gesture is the weakest form of pantomimic expression. Attitudes and bearings are both more important. Gesture is simply a significant motion. But if I yield this point and take gesture in the broad sense of the word, when I look over these three extracts they all seem meant to illustrate the weakest form of pantomime or gesture, that is, representative or descriptive action. But elliptic pantomime comes first. The smile of the little child has not a particle of representation. A smile is the first pantomimic expression we use in this world, that is elliptic and manifestative, and twenty-four hours after death there are still wrinkles at the outer corner of the under eyelid. Thus, we can not get away from elliptic pantomime. It goes with us from our cradle to our grave. Asleep or awake, it is always present. So, too, from the first moment we stand before an audience until we are out of sight, elliptic pantomime is always present. For this and many other reasons, it is by far the most important form of pantomimic expression. The great need of pantomimic expression is to think pantomimically. I believe in studying that. Pictorial thinking is something that is especially needed. A person who is nervous, like myself, will make more gestures than one of the members that you may pick out here who has a different temperament. If I try to make gestures like him, I become a monstrosity. The number of gestures, therefore, is partly a matter of temperament, and the question then is: Are the gestures consistent,—expressive? Are they fundamental, or only accidental? I said that the first thing to do is to get the student to think pantomimically. Get his heart interested; get him to feel the simple spirit in a description. It is very difficult to teach pantomimic expression. I have been struggling with it for a long time, and feel that it is rarely taught so as to be helpful. There are so many temptations for display, so many temptations to accentuate the accidental rather than the fundamental.

MRS. IDA SERVEN: I want to thank Mr. Powers for his splendid paper. I am glad the speaker has treated it from the standpoint of evolution, which accords largely with my own experience, and how near akin to our lives!

Other things being equal, I would rather find prodigality of gesture than dearth of gesture, because prodigality always evidences fulness of life. I think the tendency to-day is toward greater economy in all things. Is it because we have so much to choose from?

MR. POWERS [*replying to an inaudible question*]: The question of prodigality or economy depends upon the temperament of the artist. No arbitrary standard can be made as to the number of gestures to be used. It must depend upon the temperament of the artist.

WALTER V. HOLT: This is too great a matter for us to decide without further discussion. It is a matter that we should discuss.

The Chair ruled that, the allotted time having elapsed, the discussion must cease.

WEDNESDAY, JUNE 30, 1897, 12 TO 1 O'CLOCK.

SUBJECT: "*To What Degree Shall We Employ Physical Expression in Character-Reading?*"

HANNIBAL A. WILLIAMS, *Chairman*.

ILLUSTRATIVE SELECTIONS:

Dickens's "David Copperfield."

Halliday's Play "Little Em'ly," Act II., Scene 2.

"MICAWBER: Permit me to observe—

HEEP: Nonsense! out of my way! [*Strikes MICAWBER across the stomach with his umbrella. Exit HEEP.*]

MIC.: A blow! a blow stamped on the brow—  
No, not the brow—of Wilkins Micawber."

Dickens's "Christmas Carol," Stave two.

"And when old Fezziwig and Mrs. Fezziwig had gone all through the dance—advance and retire, both hands to your partner, bow and curtsey, corkscrew, thread-the-needle, and back to your place—Fezziwig 'cut'—cut so deftly that he appeared to wink with his legs, and came down upon his feet again without a stagger."

Aldrich's "The Set of Turquoise."

"PAGE: Oh! that's a secret which I can not tell.

LARA [*catching him by the throat*]: No? but you shall, though, or I'll strangle you!

In my strong arms your slender neck would snap

Like a fragile pipe-stem!

PAGE: You are choking me!

Oh! Loose your grasp, sir!

LARA: Then the name! the name!

PAGE: Countess of Lara."

Shakespeare's "Julius Cæsar," Act V., Scene 3.

"Here, take thou the hilts;

And when my face is covered as 'tis now,  
Guide thou the sword."

Shakespeare's "Othello," Act II., Scene 1.

"It is too much of joy;  
And this, and this, the greatest discords be [*kissing her*],  
That e'er our hearts shall make!"

Shakespeare's "The Tempest," Act III., Scene 1.

"MIRANDA: My husband then?

FERDINAND: Ay, with a heart as willing

As bondage e'er of freedom; here's my hand.

MIRANDA: And mine, with my heart in't. And now farewell,  
Till half an hour hence."

Shakespeare's "Julius Cæsar," Act III., Scene 1.

"Let each man render me his bloody hand.  
First, Marcus Brutus, will I shake with you;  
Next, Caius Cassius, do I take your hand;  
Now, Decius Brutus, yours; now yours, Metellus;  
Yours, Cinna; and my valiant Casca, yours."

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#### PAPER BY CHARLES F. UNDERHILL.

"To What Degree Shall We Employ Physical Expression in Character-Reading?" Just so far as it is necessary to create the illusion we are always aiming at, to enable us to avoid the necessity for explanation, and not far enough to mar or to dispel the illusion before we have done with it. Character-reading is not more dependent for success upon vocal and facial than upon physical or bodily expression, and differs from other kinds of reading as readers differ from impersonators. The one may use the book, the other must discard it. The reader may be always himself, the impersonator must always be someone else. The wealth of beauty in the best literature can be so brought out by the reader as to fill with astonishment the most careful student of the library, and it may be that this is the highest form of the elocutionist's art. But character-reading is something else, and that is the subject before us. There can be effective reading without physical expression, but that a reader can "act out a play at a reading-desk, and not move from it," as we have lately read, I shall be glad to believe when I have had the pleasure of attending such a performance. A desk and a book are tangible, permanent objects; they are constant reminders of the reader in his own personality and stand in the way of his appeal to the imagination of an audience, and the readers who are thus hampered and yet have become great, I believe would be greater still did they but go a step further and depend upon the memory always as they do at the times when they do their most effective reading.

Character-reading loses in effectiveness when it is seen to come from the book. The Grave-digger in "Hamlet" is more of an artisan when we see him on the stage than when we hear someone read about him. Fisherman Peggotty does not appeal to the heart, when the printed page is turned,

with half the power and tenderness that he has when telling his own story. For this reason, I think the best character-reading is not reading at all, but impersonating.

When Mr. So-and-So, impersonator, is introduced and says to his audience, "I am to have the pleasure" (alas for *their* pleasure sometimes!), he in effect tells them that, as the story proceeds, they are to see, not him, but the characters that comprise the story. That is, his efforts are to be an appeal to that power of the imagination, which can give life and form to the images that his work will suggest, when he has employed all the resources of his art.

So, in the first illustration, when Micawber's bombastic effusion is interrupted by Heep, the reader must explain that the interruption was effected by the aid of Heep's umbrella; the explanation is a part of the text. The impersonator, on the other hand, is not reading about such an occurrence, but is at once Heep, saying: "Nonsense!" and striking the blow. Then the reader must further explain that the blow landed on Micawber's stomach, and he can not get half the humor out of Micawber's correcting himself in saying "stamped on the brow," that the impersonator does when he *is* Micawber, painfully locating the wounded spot with both hands, and suddenly remembering that it would sound more poetic and heroic to say "brow" and insist on its being "brow." So I say that that degree of physical expression should be employed, which will picture to the imagination Heep and Micawber, and the action involved without explaining it. But if too much muscular force is employed, someone may think: "How very strange;" for Heep was not a strong man, and so the picture may be marred. That performance is most enjoyed which stimulates intellectual activity in the audience, by leaving outlines of pictures for them to fill in, and implying actions which they can mentally see executed in detail; just as a paper that is to be discussed helps on the discussion, by the brevity of its openings, more than one that aims at exhausting the subject, and succeeds entirely in wearying its hearers.

I have been a witness to such a violent thrashing of Squeers by Nicholas Nickleby, in the Schoolroom Scene, after Smike has been dragged in, as to make it impossible to think of anything else than the artist's tremendous physique, and what powerful blows he could strike in a real encounter with a ruffian. Having presented a group of characters, he completely dispersed them, by showing too much of himself. Physical expression had been overdone; too much had been attempted.

Character-readers or impersonators must be content with *suggesting* the real thing and not attempt to present it as an actor does, for without the actor's helps in the shape of costumes, stage-accessories, and *other actors*, he but emphasizes his loneliness and calls attention to himself, if he fails to appeal to the imagination of his audience. Responding to this appeal, if his work is sufficiently delicate and artistic, the audience will enjoy far more what their own imaginations bring before them, with his suggested

characters as a basis, than is possible when witnessing too much physical expression.

The temptation to indulge in too much realism is the danger that lurks in the second extract,—the Fezziwig Ball, which I am told is sometimes given with music, and so transformed into a dancing-master's exhibition. There is enough suggestion in the lines to lead an unthinking reader into the blunder of showing an audience how gracefully he can dance, and if he does it well some will applaud, for grace of motion is a pleasing sight, but he is exhibiting himself, and not Mr. and Mrs. Fezziwig. Applause is sometimes misleading. We all have known instances where the foolish demonstration of a few was accepted as a sign of approval from the audience as a whole, when in reality there was no intellectual response because nothing in the performance demanded it. And such an occasion is counted a success!

To picture this happy old couple as the lines describe them, all that is needed is a gentle swaying of the body and rhythmic movement of the hands and the arms in tune with the words, ending with a dexterous combination movement of head, feet, and hands, so suddenly executed as to defy explanation, to suggest old Fezziwig's "cut," the climax of the description. I have been present when this scene was so well done as to make the whole audience enjoy the dance, while actually seeing none of it. One might as well say, at the outset, "Now see how well I can dance," as to impersonate too much.

This kind of reading has its limitations. We can suggest a character and almost make its presence seen and felt, and then, by a careless movement, suddenly remind everyone that it is only a pretense, after all. This is easily possible, in giving the lines of Antony, beginning,

"Let each man render me his bloody hand."

No explanation is needed as to how this should be done on the stage, with all those present who are named by Antony. But to go the rounds, to extend the arm and heartily grasp an imaginary hand as deliberately and impressively, and with all the time that the actual doing requires, would be a tedious performance; and while it was going on, the audience would have time to forget the mental picture in watching all these movements. One man or two could be greeted in the natural way, but not many. How, then, shall these lines be given?

Remembering that the audience is aware that Antony sees his friends about him and is addressing himself to them, it is enough if we do so collectively, so far as the action is concerned, without much change of position, and a *suggested* hand-shaking will be completed in the listener's imagination if too much time is not consumed in speaking the lines. Herein is required a wise discrimination, which can come only after long study and practice.

Critical knowledge of what a passage demands is not always united with a power to render it rightly. The best teacher of penmanship I ever knew

was not a good writer, and the best critics in this profession are not always the men and the women who can charm audiences.

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### DISCUSSION.

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MRS. ANNA RANDALL DIEHL: Ruskin says: It was a maxim of Raphael's that the artist's object was to make things, not as Nature makes them, but as she ever tries to make them, as she would make them, but never succeeds. He says also that Raphael had something to mend in humanity, but he would like to see him mending a daisy, or a pea's blossom, or a moth, or a mustard-seed, or any other of God's slightest works. So to-day there are people in our profession who are always endeavoring to improve on nature, to represent nature as they think she ought to be, as she ever tries to be but never succeeds; and I think we are perfectly familiar with the results.

We may employ physical expression in character-reading just so far as we are able to imitate nature. We must first be able to see nature as she is; then make ourselves responsive to her demands, always keeping within bounds, always leaving something to the imagination of the listener or the observer.

The reading of Mr. Powers, last night, was an admirable example of following nature within bounds. He knew just how much to suggest. The servant was suggestive with just enough stiffness and just enough pomposity and no more. Had this servant made an actual exit through the door, it would have been carrying the part too far. The servant would have overshadowed the other actors who were to be represented. The explosive old gentleman with his eccentric gestures was a natural representation of the character; and so with the others.

The work of Mr. Young and Mrs. Jones, last night, was given as these excellent actors would give the parts if they were upon the stage. Our imagination, I think, was sufficient to clothe them in the proper costumes and even set the proper scenes. If Mr. Young was able to do this, it was well to have him do it. We must be able to make ourselves responsive to nature, so that we can represent it perfectly.

The chairman of this section wished me to refer to the examples that were given, and reference has been made by my predecessor to the scene from "Julius Cæsar,"—the hand-shaking. Now, whether we follow the example of the great master in all things and adapt ourselves to this hand-shaking to the present time, that is for us to decide. I suppose if it were being played by the actors of to-day, if the scene were set for to-day with Brutus, he would say first: "Marcus, let me shake hands with you! Now, Mr. Cassius, with you; and with you, Mr. Brutus," etc. [*Illustrated.*] But that would be an impossibility, so we had better keep to the fashion of the times when this play was written.

MISS ALICE WASHBURN: The question seems to be: How far shall the reader impersonate? How far shall he interpret? Of course, if the reader has the text before him, he is not allowed the same license that the impersonator is in the matter of physical interpretation. I remember reading of an eminent Boston artist, that he painted pictures with large brushes and with small brushes, and it had taught him the lesson that there was more than one way of doing a thing. So I think in our work, what may be perfectly legitimate in a person with a very flexible body and a very vivid imagination would be utterly out of place in those of us less fortunately gifted. I remember hearing Mr. Hopkinson Smith interpret the "improvident Col. Kerr from Kerrsville" and his self-sacrificing, faithful body servant. The physical expression that he used was to stand with his legs apart like a pair of compasses, with his hands thrust easily into his trousers' pockets; yet his face was wonderfully alive. I do not remember that there was anything else in the way of physical expression. So far as the matter of Mr. Heep is concerned, here will come in the question: Shall we do anything literally, or suggest the condition of the man's mind? In interpreting the lines: "Nonsense! out of my way!" [*illustrated*] shall I strike an imaginary blow, or proceed something like a sleight-of-hand performer,—start the thing and let you follow up the picture something along this line: "And he strikes Mr. Micawber across the stomach with his umbrella." One gentleman this morning said that he could not give Fezziwig's Ball. Neither can I, and yet if I had time to develop this, I can conceive of that being presented to the audience in two manners. The first might be something like this [*illustrating*]: "And when old Fezziwig and Mrs. Fezziwig had gone all through the dance," etc. Now, what are you doing? Do you see the Fezziwigs there, or are you watching me to see what evolution I am going to make next? Is it not a better way to imagine that the interpreter stands in the background with Dickens and that the Fezziwigs have the floor, and that the spirit of that dance, the rollicking, jolly, joyous abandon, is the thing to bring out?

THE CHAIRMAN: I trust that our friends will join in this discussion. We certainly need practical talk and conference over these knotty problems. We must not hold ourselves aloof, and look for the professional readers of this country to come upon this platform and occupy the time. A few words would be very welcome from all. Representative public readers are the most diffident speakers in the country; and unless we throw off formality and indulge in open friendly inquiry and debate, our session will amount to practically nothing. Let us therefore occupy the remaining minutes of the time in asking questions and in limiting ourselves to the extracts printed upon the program.

WILLIAM B. CHAMBERLAIN: I wish to express my satisfaction at this method of discussion. I think those two pages of extracts give something definite and tangible to confine the discussion to, and is one of the best features of the program. What I have to say is simply this: I am meeting, all the time, this question and this assumption: Whatever can be

ought to be made graphic and descriptive by gesture. For instance, I had a student in oratory, who was rehearsing before a considerable audience a test piece that was to come at a college. A lady who was a very good critic on general principles came up after the performance saying: That is very good, but there is just one thing to which I want to call your attention. You say: "The field has been reaped clean," and you did this (making a gesture of the arm, above the level of the shoulder), and this is the gesture for reaping (making a gesture of the arm, on level with knees), and she appealed to me to know if the gesture was correct. I said: Yes, if you are in the process of reaping. Moreover, your gesture is right if you assume you are back in the days of your great-grandfather, when they did gather up the grain with the left hand and with the sickle, which no one would recognize in this audience; and she said: "Well, may be you are right." I agree with the first paper of to-day. I am not a public reader, but I should like to attempt a reading of this selection on page 9. [*The speaker here read the extract from "David Copperfield," beginning "Ham watched the sea," etc.*] Now, is the reader supposed to see those waves coming in, and should he blow the water out of his mouth [*illustrated*]? I suppose that does make a graphic thing, but is there any audience in the world that can stand such a bewilderment of graphic details?

CHARLES M. FLOWERS: We understand by character-reading—at least I have all my life—that we are using direct quotation; words spoken by a character, and that the impersonator backs that character to the degree that was spoken of in the first paper. With all reverence, therefore, for the large experience and vast energy of the gentlemen who just preceded me, his remarks upon that quotation would be entirely off the question. Here we are simply producing a reading. I make this point to introduce the Fezziwig Ball, which you see in the quotation marks. This is not a direct quotation. It is in indirect discourse, and the only way in which one may impersonate this is to take a liberty that I think any impersonator has,—the same liberty that one has to change a novel into a play, to change that from indirect to direct intercourse, and, instead of showing in graceful lines, as would originate from one having taken dancing lessons, to become the Fezziwig with his nimble stiffness and his graceful awkwardness, and to go through the recitation up to the point where it would be impossible for you to carry it with any degree of taste,—up to the point where old Fezziwig "cut;" the first part as an impersonator, and the second part with a suggestion of rollicking good humor and good nature in which Dickens wrote it.

MISS EMMA GREELY: Should we not always make the distinction between impersonation when we have the lines of the character, and impersonation in lines of description? In lines of description should we not always appeal to the mental side of our audience, and try to bring out to their imagination the pictures through our own thoughts? But when we



have the words of a character, should we not at least suggest the physical action of that character, so that each individual character which we bring before an audience could always be recognized the next time he appeared?

MRS. W. C. CHILTON: This is entirely descriptive, as far as I can see, and I can not say why anyone should impersonate Mr. Fezziwig any more than Mrs. Fezziwig. How can he impersonate them both at the same time? It is merely descriptive, and I think that, after making the description, you can take something of the rollicking humor of the occasion, and show how much you enjoy, and how much you sympathize with it, but an impersonation would be entirely out of taste in mere description.

MRS. ELEANOR GEORGEN: I would divide gesture, or the idea of impersonation, into two classes. The one would mean impersonation, the other would mean descriptive gesture. Now, taking the two selections: "The Set of Turquoise" and the one we have had an illustration of. All that "The Set of Turquoise" is is a direct impersonation. We become the actors, and suggest the idea in reading. I certainly think our reader of Monday evening, who gave us "In a Balcony," gave a good idea of suggestive reading. I should like to go back to our worthy president's address on Monday afternoon, when he spoke of suggestion. Everyone uses the word "suggestion," but how many people know how to suggest. I should say: Let those who talk suggestion study what suggestion is. It has as basis, as our worthy president says, reality. We must be real first, before we can suggest. Now, should we not come down to the point, as to how far to suggest? What is suggestion? That is the difficulty. We all can say we suggest, but *do* we suggest? Where the text says that such a one did so and so, that is the place for suggestion, but not for the literal act. If you say, in the present tense: "I am reaping the fields," then give some idea of the action of reaping; but not if it has been done, is ended, finished. That would be my explanation of the two ideas of gesticulation or action.

E. LIVINGSTON BARBOUR: There is no doubt, in my mind, that we should impersonate as illustrated by Mr. Powers. Just another point where the female part is assumed in Fezziwig's Ball: A lady said that she could not do the part of Mr. Fezziwig dancing, but a gentleman could impersonate that much better. This is quite true, and Mr. Powers, in my mind, was better when he personated the man and not the woman. With respect to the ideas of the last speaker, that matter of suggestion is very vague. It seems to me that it rests upon this: In describing these events, much depends upon the interest we take in them. If it is great we seem to be living them over again. [*Illustrating.*]

VIRGIL A. PINKLEY: As expression of thought is both visible and vocal, I fail to see why we have not just as much right to take the time to express a thing visibly as vocally, if it is done properly. I do not see why, if one can have time to shake hands naturally with one or two, there would not be time to shake hands with two or three or four. I saw a representation of "The Prodigal Son" that occupied three hours, without a word being

spoken. They did not have the stage-accessories, but the people did not leave that hall, and men shed tears. In regard to speaking from memory, we know that having worked upon a thing until it has been thoroughly memorized has its drawbacks. It will not have the magnetism of power that it would, if not done from memory. Speaking of actors doing things that readers may not do, we know that there are things they do in costume that we could not do as readers. The fact that we lack some of the accessories should not detract from our performance, however.

REV. S. V. McDUFFEE: It appears to me that much depends upon the personality of the reader. If an elocutionist has command of his voice and can elucidate his subject and keep the attention of the people simply by the powerful and correct use of the voice, he can use that largely; but another person who has more aptness in gesture can use his liberty in that way. We should study ourselves, in order that we may succeed along our own lines, where in other directions one might fail.

A lady moved to hear the Chairman on this subject.

THE CHAIRMAN: The chairman has very little to say on the subject; he is not a teacher. However, there are so many things that I have been anxious to hear about that have not been touched upon, certainly not illuminated or illustrated practically, that I wish the session were but beginning, and that I had the direction of it. I should attempt to call upon certain people to do certain things, with the one end in view of doing what the members of the committee had hoped to accomplish in the discussion of this topic. Public readers, I am sure, have very great difficulties in solving these problems, and I hoped in this Section that we should be able to have a large amount of well-directed light focused upon these questions. In the illustrations that your committee has submitted, we took great pains to have printed those that we thought would draw out discussion. In the one from "The Tempest," in the one from "Julius Cæsar," and several from Shakespeare's plays, we felt confident that we should have these questions answered so clearly, so fully, that we should go away satisfied. In the extract from "The Tempest," which has not been referred to—I speak of it for that reason—are these words: "My husband then?" [*illustrating*] and her husband replies: "Ay, with a heart," etc., and the diffident girl responds: "And mine, with my heart in't" etc. We want to know how to treat this subject. I desire to know how those in this profession do this. I will say for your satisfaction, that I make no movement of the hand at all, because I feel that I can make none that will be helpful in illuminating the text, I feel that whatever movement I make with the hands in these two lines will have a tendency to dispel the illusion that I am striving to conjure up. These other words: "Here's my hand," would require the action. I might extend the hand, did not the subsequent line follow. There might perhaps be no impropriety in saying: "Here's my hand," to the imaginative hand; but in the succeeding lines: "And mine," we might admit it would be well for Miranda to return, to tell him: "And mine, with my heart in't," which

seems to me impossible or out of place to make the gesture with the left hand. In regard to the extract from "Julius Cæsar," where a dozen or more characters are supposed to be upon the scene, and Mark Antony responds to each, and they in return respond; it seems to me impossible for most of us. Skilful readers may be able, with their deftness and agility, charm of manner and grace, to deceive the eye and accompany the spoken text with a correct and appropriate gesture that will illumine the text; but with most of us, it seems to me that we can not go through with the act of shaking hands. One of the speakers has suggested the propriety of making the gesture for one or two. I feel that, in my own case, even that much I have to dispense with, and I feel I have good reason for doing so.

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Prof. Churchill, who was set down for a paper on Wednesday, was unable to be present until the day following. His paper, with its accompanying discussion, although given the next day, is placed here, as it properly relates to this subject and its illustrations are drawn from the selections given above.

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#### PAPER BY J. W. CHURCHILL.

The problem for discussion is: "To What Degree Shall We Employ Physical Expression in Character-reading?" In other words: What is the difference between acting and public reading? The single word that characterizes acting is "representation." The word that characterizes public reading is "interpretation." Representation includes interpretation, but denotes much more than that. When a competent actor represents Hamlet, he at the same time interprets Hamlet. On the other hand, when the public reader presents Hamlet at the reading-desk he can not be said to represent, to personate, the character; but he can truthfully be said to interpret the intellectual, moral, and emotional traits of the melancholy Dane. The reader is the expositor of the character; he does not embody it. The actor's art consists in giving the fullest possible completeness of expression to the character and conduct of the ideal character, not only by the natural agents of expression—voice, countenance, attitude, movement, and gesture; but also by certain artificial though legitimate supplementary aids to make the ideal character seem to be the real. The actor appeals to the intellectual, moral, emotional, and æsthetic nature of the auditor through eye and through ear. For the time, the actor *is* Hamlet.

The reader appeals to the auditor's æsthetic nature chiefly through the sense of hearing. He interprets the intellectual, moral, and emotional qualities of the character mainly through expressive modulations of the voice. An intelligent blind man could listen to a public reading and miss

very little of that in the interpretation that delights his more fortunate neighbor whose vision is perfect.

In the public reading of Edwin Forrest, John Gilbert, and John Brougham, all of whom I have heard at the reading-desk, the interpretation was through the voice alone. Not a gesture, not a change of attitude, was used; there was only the slightest expression of head, face, and eyes. By their artistic method of interpretation, they implied with incisive distinctness the theory that there is a radical difference between reading and acting. There was no semi-acting there. These men, it is true, were not professional public-readers, but distinguished actors, who occasionally read in public.

On the other hand, accomplished dramatic artists, like Fanny Kemble, Charlotte Cushman, and James E. Murdoch, who were also famous as public readers, used gesture, facial expression, and limited changes in attitude, with frequency and requisite artistic intensity; so did Charles Dickens. The difference in method between Gilbert, Brougham, and Forrest, on the one hand, and Kemble, Cushman, and Murdoch, on the other, was owing in part, no doubt, to temperament, and in part to artistic theory. But in the case of dramatic artists so richly endowed with histrionic gifts, we may throw out of consideration the element of temperament, and concentrate attention upon artistic theory. Which, then, is the truer theory—that of making public reading an act of expressive *reading*, pure and simple; or of adding to luminous vocal interpretation the use of the other natural agents of expression—countenance, attitude, and gesture. There is one consideration that may aid in deciding the question as to theory. Which of the two groups of these famous dramatic interpreters of character at the reading-desk best pleased *cultivated* auditors? Which group satisfied an intelligent *popular* audience the most completely? Beyond all doubt, the verdict of the cultured few and the intelligent many was given repeatedly and through a long series of years to the more expressive readers—Kemble, Cushman, and Murdoch. It is easy to see why such was the case. The delineation of character, either through acting or through expressive reading, implies action. If the dramatic reader is interpreting sympathetically, with the entirety of his nature, he necessarily feels the impulse to employ all the agents of expression. The chief question is the question propounded for discussion—"to what *degree*" shall the reader use the agents of expression?

Moreover, from the point of view of the audience, the question is partly answered. The argument from experience and from example, as evinced by the abiding popularity of the more expressive dramatic readers, like Kemble, Cushman and Murdoch, shows that the reader who appeals to the audience through the *wholeness* of his nature is the most satisfying to the æsthetic sense of the cultivated mind. The audience welcomes *action* that is interpretative and managed with artistic judgment, as well as the interpretative voice. And yet, it is the voice that is by far the essential agent

of expression, and the medium of the greatest pleasure to the auditors. The audience misses the absence of the expressive hand and countenance, but it also deprecates the *excessive* use of action in the interpretation of language addressed for the most part to the intellectual emotions.

From these considerations it is comparatively easy to define the limits of the agents of expression in the delineation of character at the public reading-desk.

1. From the nature of public reading as interpretation of character, we may designate the dramatic action of the reader as suggestive and artistic, rather than fully expressive and realistic. In the example furnished by the committee, taken from "Othello," Act II., Scene 1:

"It is too much of joy;  
And this, and this, the greatest discords be  
That e'er our hearts shall make!"

The actor would imprint upon Desdemona's lips the kiss of the admiring and affectionate husband (a "stage-kiss," of course). But the reader must select another symbol of the same expression of tender affection. Since the words do not indicate the meaning of the repeated word, "this," the reader may bring the tips of his fingers near his lips with a delicate and graceful movement, and then extend the hand, with palm turned toward the ideal object, as if imprinting a kiss upon the lips before his mind's eye. The suggestive action, the voice and the context will be sufficient to stimulate the imagination of the spectator, so that he creates the whole scene with almost the effect of reality. In the next example, Act V., Scene 2, when Othello says: "I'll smell it on the tree," the reader may use the same symbol of affection as before, at the same time inclining the head and the body a little, to suggest Othello's action, as he tenderly bends over his sleeping wife.

The examples taken from "Little Em'ly" lie in the region of suggestive action. "Read that writing" may be indicated by the simple extension of the hand toward the imaginary Peggotty, as if passing a letter to another. When David reads the letter, the reader may make his left hand the imaginary letter, with the index finger of the right hand lightly referring to it. The voice, with its deliberate and pensive utterance, and the symbolic action of the reader, enable the imagination of the spectator to fill out the scene.

In the first example from the "Christmas Carol," the action is purely symbolic and suggestive. The hands *suggest* the broad lines of action, which are actually performed by the limbs and the feet. In the example from stave three, and at the phrase "long life to him!" the right hand may be carried to the lips as if holding a glass of wine, but not necessarily touching the lips with the hand; then in uttering the phrases,—*"A merry Christmas and a happy New Year!"* the hand may be carried out and upward with a slight flourish; but the voice must express very positive sarcasm. A nearer touch of permissible realism can be given to this

scene, by suggestively using the glass of water which usually is placed upon the table; but, even then, the action is symbolic and not genuinely realistic.

Oftentimes, the forms of action that symbolize the varying degrees of feeling in common life are almost *identical* with the suggestive action of the dramatic artist. This is the case in Act II., Scene 2, of "Little Em'ly." So, too, in the passage from "As You Like It." All that is lacking is the chain itself. In "The Set of Turquoise," the symbolic action of Lara is very like the action of real life in similar circumstances. The voice and the gesture of the Page are legitimately symbolized by the reader as if he himself were suffering the violence of Lara, and struggling to free himself.

In the passage from "Julius Cæsar," Act V., Scene 5, the action of Brutus, in stabbing himself, is almost identical with the movement one would make in killing himself with a short sword or a dagger. So, too, in Act VI., Scene 1, all that is lacking are the hilts and the mantle; the *action* is almost the same as it would be in real life. In the selection from "The Tempest," when Ferdinand extends his hand to Miranda, it is what an actual lover would do, and the reader may use the action. But, to differentiate the action of Miranda, whose hand is placed in that of Ferdinand, the reader may place his right palm in a hearty manner within the palm of his left hand, and clasp them so as to bring the *ictus* of the gesture upon the phrase, "with my heart in't."

2. The action in public reading is not only suggestive, it must be *subordinate* to the voice—which is, par excellence, the agent of expression.

3. The other agents of expression—countenance, attitude, and gesture—must be used with great economy, both in frequency, and in intensity of expression. Since gesture is the *symbolical* language of the emotions and not the emotions themselves, the frequency and the intensity must be regulated with the nicest artistic judgment. It is with reading as it is in acting and in oratory—too much action enfeebles delivery. From the nature of public reading, it is plain that the reader should use far less action in reading than in acting. The character of the action may be for the most part the same as in acting but less intense in delivery.

4. It is also evident that the *external conditions of public reading create limitations* in the physical expression of character. I refer to the personal restrictions of the reader, his dress, his relation to the desk, to his book or manuscript, and to imaginary persons upon the platform, etc. These limitations not only compel the reader to regard the suggestive character of action, its subordination to voice, and the economy of gesture, but the external conditions also make exacting demands upon the reader's sense of propriety and upon his power of adaptation of manner to his surroundings. His artistic tact and ingenuity must direct him to the choice of such symbols of feeling as will at the same time manifest the character, suggest the ideal situation to the minds of the spectators, and harmonize with the reader's personality and his immediate environment.

The reader's physical treatment of the affectionate tenderness of Othello toward Desdemona, which has been referred to, is a case in point. It would be both impossible and absurd fully to represent the action of the character at either moment. Suppose, too, that some dramatic situation upon the stage required the actor to fall upon his knees in supplication. Shall the public reader, in rendering the same scene, fall upon his knees as the actor did? The question carries its own answer; it would be supremely ridiculous. A nice sense of propriety would lead the reader to select some other symbol of entreaty, which would at once realize the scene to the hearer's imagination and appropriately express the sentiment. It is plain that the reader must not attempt too much in the way of realism, or even artistic suggestion, in physical expression. The spectator most enjoys that dramatic interpretation in which his own imagination is active and sympathetic. In the public interpretation of the characters of the Bible, the *only* instrument of expression is the voice; and the voice should be modulated on the principle of suggestive expression, rather than upon realistic interpretation. Propriety, it must ever be remembered, is the cardinal principle of all art. All effects produced by the agents of expression must be subordinated to that which is true and beautiful, in relation to the internal nature of the ideal character and the external conditions of the artistic effort. How vastly important, then, the incessant cultivation of the artistic intellect!

Our general conclusion from the foregoing considerations is this: Since the public portrayal of character at the reading-desk is that of a subdued and modified form of personation that we call "interpretation," it is perfectly legitimate to employ the physical agents of expression; but they must be regulated by the principles of suggestiveness, subordination, economy, and propriety. The art of the actor is much like that of the painter, who employs all the resources of correct drawing and true perspective, of rich and varied coloring with its delicate lights and shades, to represent an object so as to impress the spectator with the sense of reality. The public reader's art is more like that of the artist-etcher, who translates form and color into black and white, and who is yet no copyist, but accomplishes his art with fidelity to truth and to beauty of impression, and with a technical excellence all his own.

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#### DISCUSSION.

MR. UNDERHILL: I think I would prefer not to attempt any discussion of the paper. I can only regret that Mr. Churchill's paper was not read yesterday, when mine would have been unnecessary.

MRS. HELENA CRUMETT LEE: I want to say just one thing, which I thought of while Prof. Churchill was speaking, viz., that the technical agents of expression are like the brushes and the paints of the artist; and just as a reader depends upon his voice, so the artist depends upon his

tube of paint, without which he could do nothing; and it seems to me that in the use either of the voice or of the tube of paint, it is always a matter of taste, a thorough mastery of technic being presupposed. Let us consider this subject in two divisions: The first, the use of the voice to imitate other human voices. I think all of us have heard men readers, when impersonating a woman, pitch their voice so high as to convey the impression of superficiality. On the other hand, there are women readers who impersonate men, and who, in giving men's voices, pitch their voices so low as to be almost unintelligible. The second division would be the use of the voice to imitate sounds other than those of human beings, as the Ghost in "Hamlet," and the much disputed bird-notes, which seem to me to have no place in well considered artistic interpretation. In both these divisions, unscientific teachers aim to produce results from imitation which should and can only come from long-continued and well-practiced technic. To sum up the whole thing, it seems to me that the vocal methods of interpretation in imitation or suggestion should always be grounded upon a thoroughly understood and perfectly digested technic, which must be governed by perfect taste.

Mr. Pinkley called for remarks from Mr. George B. Williams.

GEORGE B. WILLIAMS: I do not think that I will be able to offer anything of real benefit to any of you here. However, I may be able to give a word in regard to my own ideas. To adapt oneself to circumstances is, I think, always necessary. President Hooper, of Brooklyn, said that the first requirement in a good public reader was a thorough knowledge of general literature. In addition to this statement, I think it is necessary for the artist to have a thorough knowledge of human nature; otherwise he is unable to know just how far to suggest; where to begin or where to leave off.

MR. HOLT: I should like to say something about the study of gesture. I think we hardly finished on Tuesday with that subject. I should like to know whether it is wise to give the descriptive part of the selection with gestures? Is it not dangerous to use too many gestures in the descriptive part that precedes the action of the piece? I find that many readers endeavor to be so particular about every minutia in the description, that when they come to action, the eye is already wearied, and there is also danger of mixing descriptive gesture with the action of the piece. I have found after some years of teaching, that in a long selection it is wise to cut out all gesture in the beginning; at least unless the introduction is very long. I divide it in this way: The introduction, action, and conclusion of a selection. In the introduction, if it is short, I leave out all gesture, though if it is a long introduction, it is wise to make a few, but as few as possible. I centre all the action and gesture together in the middle of the selection; treating the last part of the selection as in the introduction, if it is a conclusion. If there is neither introduction nor conclusion, then I would begin action at once.



THURSDAY, JULY 1, 1897, 12 TO 1 O'CLOCK.

SUBJECT: "*How Far Shall Public Readers Make Use of Vocal Imitation or Vocal Suggestion?*"

HANNIBAL WILLIAMS, *Chairman*.

ILLUSTRATIVE SELECTIONS:

Dickens's "*David Copperfield*," Chapter 55.

"Ham watched the sea, standing alone with the silence of suspended breath behind him and the storm before,—until there was a great retiring wave, when, with a backward glance to those who held the rope, which was made fast around his body, he dashed in after it, and in a moment was buffeting with the water, rising with the hills, falling with the valleys—lost beneath the rugged foam, borne in toward the shore, borne on toward the ship, striving hard and valiantly. The distance was nothing, but the power of the sea and wind made the strife deadly. At length, he neared the wreck. He was so near that with one more of his vigorous strokes he would be clinging to it,—when a high, green, vast hillside of water moving on shoreward from beyond the wreck, he seemed to leap up into it with a mighty bound, *and the ship was gone.*"

Shakespeare's "*As You Like It*," Act II., Scene 2.

"At first, the infant,  
Mewling and puking in the nurse's arms,  
And then, the whining schoolboy, with his satchel  
And shining morning face, creeping like snail  
Unwillingly to school. And then the lover,  
Sighing like furnace, with a woeful ballad  
Made to his mistress' eyebrow. Then a soldier,  
Full of strange oaths, and bearded like the pard,  
Jealous in honor, sudden and quick in quarrel,  
Seeking the bubble reputation  
Even in the cannon's mouth. And then the justice  
In fair round belly, with good capon lined,  
With eyes severe and beard of formal cut,  
Full of wise saws and modern instances;  
And so he plays his part. The sixth age shifts  
Into the lean and shipp'd pantaloon,  
With spectacles on nose and pouch on side,  
His youthful hose, well saved, a world too wide  
For his shrunk shank; and his big manly voice,  
Turning again toward childish treble, pipes  
And whistles in his sound. Last scene of all,  
That ends this strange eventful history,  
Is second childishness and mere oblivion;  
Sans teeth, sans eyes, sans taste, sans everything."

PAPER BY E. LIVINGSTON BARBOUR.

It is no small honor, in these days, to be asked to read a paper before the National Association of Elocutionists; and it is with some degree of fear and trembling that I attempt to answer the question in the presence of my

"grave and reverend" seniors. I am sure that my shortcomings and doubtful arguments will call forth discussion; if so, I shall feel that I have set the ball rolling in the right direction, for it is by argument that we learn from one another, and thus advance in our art. I have not prepared any elaborate rhetorical speech, but just a simple, concise talk upon this subject, with illustrations.

How far shall a public reader make use of vocal suggestion or imitation? I think that it will help to elucidate matters at the outset if we consider our subject from two separate standpoints: (1) *Subjective*, when we are really impersonating; (2) *objective*, where we are describing or telling how we were affected by the scene.

In the former, the impersonation, my mind has not experienced so much doubt as in description; because if I learn from the text that the character to be impersonated (or that I conclude to impersonate) is, for instance, "a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner," I enter fully into such a character and employ such quality of voice and modulation as seem to me to be associated with a man of such traits, and so the words of old Scrooge in the "Christmas Carol," where he refuses to help the poor on Christmas, saying that he already supports the work-houses and the prisons and those who are badly off must go there. The visitor replies: "Ah, but many can not go and many would rather die." Then Scrooge replies: "Well, if they'd rather die, they'd better go do it and decrease the surplus population. Good day, gentlemen, good day." These words I attempt to utter with a voice that seems consistent with such a wretch. Whereas, if I was describing the man as Dickens does, I would not impersonate, but merely suggest these qualities, which would show my utter contempt and disgust for such a man, as follows: "Oh, but he was a hard-fisted hand at the grindstone, was Scrooge, a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner." You see the difference?

A great principle in this particular so often violated by public readers is that they attempt to imitate sounds in nature far beyond their ability to do so, and the result is such a complete failure that we wonder why they continue to do it. For instance, no man or woman living can imitate the roll of the thunder, the roar of the ocean, the singing of birds, the babbling of brooks, the ringing of bells, to that degree that we are deceived by the imitation and accept it as genuine. If you think you can, let me suggest that you prepare such a piece of work and give it before this Association, and ask for their honest criticism. On the other hand, in description, it is perfectly natural, and hence legitimate, in order to show how you were affected by the scene, to suggest these sounds by a slight modification of quality, pitch, stress, and time. Have you ever thought how beautifully and true to nature children will tell you of the charms of some cozy spot in the country, where the violets and the daisies bloom, and the bright-colored birds are singing, and the water in the brook goes bubbling over the stones, and how the cool breezes come rustling through the leaves, how inviting the

water seems, and how they love to wade in the brook and see their own reflection in the water like a mirror? You and I and all of us have said just such things in childhood, and said them with sweeter voice and happier cadence than we can say them now or than any teacher of elocution can tell us how to say them. Yet why is it, now that we are older and have made a study of voice and of the emotions, that we can not do as well, much less better? You know why. It is because that then we were truly natural, felt what we said and spoke from the heart, totally unconscious of applying any technique. Now, of course, there is technique in voice-modulation, whether it be conscious or unconscious; but like gesture it is often carried too far, and the instant you go before the natural mark, you lose your magnetism, mar your picture, and your audience sees *you*, instead of the picture; sees *you* giving an exhibition of your power of imitation. Do you not recall such instances?

How is it with the artist and his brush? Come with me to an art-gallery and watch the faces of those who view the different pictures. How we will gaze long and silently at that famous picture, "The Doctor," where the little one, the household pet, lies on her pillows. The old father, his arm about the loving mother, stands with bated breath, anxiously watching, with the older children clustered near the couch, while the doctor, whose skill now fails him, sits by the child, with one hand feeling the pulse of the patient, the other supporting his head. He says nothing, but gazes steadily at the fevered brow and glassy eyes. Do we need to ask the title of this subject or refer to the catalogue? Ah, no! We have been held by the solemnity of the scene, and our heart goes out to the old folks and the sorrowing children who will soon say good-bye to their darling, and with a sigh we whisper: "Baby is dying," and a hundred visions come flashing before us that are not painted there, but the skill of the artist has awakened them in us. Why is this? Why? Because he was a true artist and understood how to apply the technique of his art. We took it for real life for the moment and our emotions responded. This is true art and we enjoy it. It is art that is noble, uplifting and sublime, for it brings us nearer to nature and nearer to God. A lesson, then, that I have learned is this: When you decide to study a selection for public rendering, do not at the outset begin to commit your lines—this will come in due time. Visit in imagination the scene of the story, live with your characters, study them well, until you know their virtues and their vices as you do your own. Sympathize with them in their sorrow, rejoice with them in their triumphs, laugh heartily with them whenever they laugh; then, when you tell us of their misfortune and success, we will believe you and forget that you are giving us an artistic bit from the platform, not because your tears are real or your laugh is genuine, but because you have gone back to nature and learned from her the true key-note, and you have practiced faithfully and diligently, until now you know just what particular light and shade to give your words, and you command our attention, you change our environment, you

carry us away in imagination to the scene described. Our whole nature is responsive and we are yours to command.

This is true art, the application of the technique of the voice, conscious at first but gradually applying itself without conscious effort. A department of our work of which there is no end. It is fascinating to one who loves his art and in the end well repays him for his labors.

I will now illustrate from the Wreck Scene of "David Copperfield," by Dickens, how I have endeavored to apply some of these principles, in preparing this selection for platform work. I very much regret that Mr. Powers could not remain longer with us, for it was from him that I received inspiration to attempt the study of "David Copperfield," and I have dared to treat a portion of it very differently from the manner in which he does it.

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#### PAPER BY ANNA RANDALL DIEHL.

Had some officer of this convention written, asking me to prepare this paper, I should have declined with thanks, but most positively. But I could not resist the appealing look and anxious voice of Mr. Hannibal Williams, who called upon me some weeks ago. In an unwise moment, I said: "I am the busiest woman in the world, but I will try to do what you request." Since then I have, without abatement, repented of my rashness, and perhaps the audience will follow suit in the matter.

With all due deference to the committee who prepared the questions for this Section, it seems to me that the three taken up individually for three successive mornings are all one, viz.: Shall we represent truly, or caricature, nature, and to what extent? If it is true that every mental state has its outward expression, and every movement that reveals the thought—whether by hand, foot, the upturned eye, the scornful lip or the dilated nostril—is a *gesture*, and that even tones and inflections are gestures of the voice, then prodigality and economy of gesture,—physical expression in character-reading and vocal imitation and suggestion are only different methods of expressing one and the same idea.

If by gestures we mean only the movements of the hand, the person who is prodigal in this respect will not be economical in attitudes of the feet and movements of the head. The nature of the individual, or the lack of knowledge in that individual, will not allow freedom here and restriction there, at the same time. The man who is a bombast with his hands will be a bombast with his legs and with his voice; he will probably be guilty of a prodigality in gesture (movements of the hands), he will overpose, and he will overimitate with the voice.

But the special form of the question for this morning is, "How Far Shall Public Readers Make Use of Vocal Imitations and Vocal Suggestions?" and we are requested to illustrate by the examples given upon the program.

The first is a vivid bit of description from "David Copperfield," by Dickens. This example was caricatured by a gentleman yesterday, when Ham was shown with his hand to his forehead for concentrating his vision as he gazed over a smooth and placid sea to the horizon's edge, and on either side over the broad expanse of waters. This triple movement of vision seemed to pitch the gazer forward and lurch him to either side. As the illustrator explained, there was an apparent indication of seasickness. "*He was standing alone.*" Gathering himself together, after he had succeeded in getting steady on the feet, he convinced himself, by turning to look behind him and on either side, that this was absolutely true. No other human being was within his range of vision—he was certainly *alone*. "With the silence of suspended breath." This dangerous operation of holding respiration was necessarily of brief duration. But had the gentleman, or had he not, read the extract correctly? Was it Ham whose breath was suspended, or was it the sea? At all events, it was Ham who watched the storm before, and, as we were shown, the very sight appalled the man. He turned about and looked back to those who held the rope. Where were these people a moment before, when Ham saw, with the most scrutinizing vision, that he was alone? He then carried the rope around his waist, and with a deft movement tied it there. The question is: Would not Ham have taken the precaution to secure himself to the rope before he stepped into the water at all? As we might suppose, with a swimmer who throws himself upon a great retiring wave, he was swamped by the one that bounded after. We were shown the actual buffeting with the water and the wellnigh fatal effect of trying to swim with the mouth open, as a receptacle for taking in the briny fluid.

To take up the extract from Dickens seriously: It must be read with a blending of the subjective and the objective. The reader must make his audience see the man and what follows. This might be given without a single movement on the part of the reader, except vocal expression. Portia says: "It were easier to teach twenty what were good to be done, than to be one of the twenty to follow mine own teaching." Still, let us see. [*The speaker read the selection.*] I should doubtless read the extract in that manner at my own fireside, with a listener or two about me; but before a large public audience I should use greater effort by the judicious employment of action other than vocal, always remembering to let discretion be my tutor.

Any method seems to me allowable by which we can hold our audiences in such a strong psychologic grasp that they see, with actual vision, not the reader (Heaven forbid), but what we wish to portray.

As to the last selection, the "Seven Ages," from "As You Like It:" Our best actors have always, in some measure, portrayed by suggestion the infant; the I-don't-want-to-go-to-school boy, creeping unwillingly thither; the lover, sentimentally impassioned, sighing over the verses written to his lady's eyebrows; the soldier, with convex front, chin

depressed, head up, spoiling for a fight and reckless of danger even at the cannon's mouth; then the justice, not like our nervous little Duffy here in this city, who disposes of offenders with lightning speed, but the pompous judge, well-fed and full of wise authorities on law; the sixth stage, when old age has come with withering power; and at last, the second childhood and mere oblivion, "sans teeth, sans taste, sans everything."

To hear Janaushek recite this is worth much. She seems to act more than she does act. You go through every phase of life with her, subjectively, while you almost believe that it has been represented in a full objective manner. Modjeska says that she will not attempt anything in which she can not first see herself in the character.

In direct answer to the question under discussion, I would say: Employ vocal and all other imitation and suggestions just as far as your ability to do will warrant, and time, circumstance, and place will allow, always remembering that "*all art is nature better understood.*"

The remainder of the session was devoted to the reading and the discussion of Prof. Churchill's paper. See proceedings of this Section for Wednesday.

### SECTION III.—SCIENCE AND TECHNIQUE.

TUESDAY, JUNE 29, 1897, 9 TO 10 O'CLOCK.

SUBJECT: "*Voice-Production Scientifically Discussed.*"

GEORGE W. SAUNDERSON, <i>Chairman</i> ,	}	<i>Committee.</i>
EDWARD P. PERRY,		
AUSTIN H. MERRILL,		

In the absence of the chairman of this Section, Prof. Thomas C. Trueblood presided. The chairman introduced Dr. Floyd S. Muckey, of New York, and Prof. William Hallock, of Columbia University, and also announced that on Tuesday, Wednesday, and Friday, at 2:30 P. M., Dr. Muckey and Prof. Hallock would be in Room 43, to answer any questions and give demonstrations of voice-photography.

### THE SCIENCE OF VOICE-PRODUCTION.

BY FLOYD S. MUCKEY, M. D.

The true test of the value of any scientific theory or investigation is in its practical application. There is an idea which seems to be prevalent, especially among vocal teachers, that the words "practical" and "scientific" have widely different meanings. This seems to me to be a mistaken

idea. I think we all will agree that the truly practical man is the one who makes use of common sense. That is, he uses his five senses, which are common to us all, to collect certain facts. He then studies the relations which these facts bear to one another and from these relations he draws conclusions upon which he acts. Prof. Huxley defines science as organized common sense. That is, the scientist uses his organs of sense to collect certain facts. He then arranges and classifies these facts, studies their relations, and draws conclusions from them. The result of this is what is termed science or organized common sense. The methods, then, of the practical man and the scientific man are precisely similar, and the words "practical" and "scientific" are or should be synonymous. A scientific man, then, must be practical, and a practical man must be scientific. We often hear people speak of a theory as being very scientific, but not practical, and there is often no more effective way of disposing of a troublesome argument than by calling its author a mere scientific specialist. The object of our investigation is to place voice-production upon a scientific or common-sense basis. A theory to be practical must be based upon facts. Then we must be able to demonstrate each step in the evolution of this theory and give good reasons therefor. The conclusions, then, will be true and the theory can be put into practice with a certainty of producing good results.

Prof. Hallock and myself, in this investigation, have adhered strictly to this rule. All scientists agree that the voice is sound, and so define it. Sound is defined as a series or several series of air-waves, which, striking against the ear-drum, produce a certain sensation in the brain. When there is but a single series of air-waves the sound is said to be pure or simple. When there are several series of air-waves the sound is said to be complex. The voice is a complex sound, i. e., it is composed of several series of air-waves.

The only way in which the voice can make any impression upon us is through the organ of hearing. The only medium of communication between the vocal apparatus of the singer or the speaker and the organ of hearing of the listener is the air-waves.

There are three things which we ought to know about these air-waves. First we ought to know the height (amplitude) of these waves, because this determines the *carrying power and intensity* of the tone. Second, we ought to know the number of these waves which strike against the ear-drum in a definite length of time, for this determines the *pitch* of the tone. Third, we ought to know the number of series of air-waves, and what relation these series have to each other as regards pitch and intensity, for this determines the *quality* of the tone.

To illustrate the fact that the height of waves determines the carrying power and intensity of the tone, let us refer to waves of water, which we all have seen, and which are precisely analogous in their action to these air-waves. We all have seen that a large wave of water will carry a long

distance before it dies out and is lost, while a small wave soon dies out, and thus carries only a short distance. Again, if the large wave meets an object floating on the surface of the water, it causes considerable motion of that object, while a small wave causes it to move but slightly. This is just what happens in the case of these air-waves. The large waves will carry a long distance before they die out, while the small waves will carry only a short distance. The large air-wave, when it strikes the ear-drum, will cause considerable motion in it, and thus gives a sound of great intensity; while the small wave will give slight motion and slight intensity. We can thus readily understand why the carrying power and intensity of the tone depend upon the height of the air-waves of which it is composed.

There are two things which determine the height of the air-waves in the voice: First, the extent of motion of the vocal cord, and second, a phenomenon called resonance. The wider the swing of the cords the greater will be the amplitude of the waves which they set up, and the farther the tone will carry. But this means of increasing the carrying power of the voice puts an increased strain on the vocal cords, and, in fact, upon the whole larynx, and also exhausts the breath. This, then, is an exhausting process, and puts a strain on the whole vocal apparatus. This is what is known as forcing the voice.

This can be demonstrated by means of the monochord. If I pick the string lightly, i. e., make it move just a little way from its point of rest, it will set up waves of small amplitude and the resulting tone will carry only a short distance. But if I pick it strongly, i. e., make it swing widely or a good way past its point of rest, it sets up a series of air-waves which are much higher, and the resulting tone will carry much farther than the first one did. Just here is an important point I wish to call attention to, and that is, when I pick the string lightly, I put very little more strain on the string than is already there. If, however, I pick the string strongly, I put a great deal of strain upon the string, and, of course, upon the attachments of the string. Now, it is this straining of the vocal cords and muscles which we wish to avoid, therefore, if there is any other means of getting high air-waves, other than the wide swing of the cords, we ought to use it. There is another means and that is what is known as resonance or reenforcement. There are only two ways by means of which we can reenforce tone. One is by sounding-boards, and the other by resonance-cavities.

The essential feature of a sounding-board is dryness. Physiologists tell us that bone, the driest substance in the body, is 48.6 percentage water; all other structures of the body contain from 75 to 90 percentage, so that we have nothing in the body which can possibly act as a sounding-board. Therefore, the oft-repeated statement that the roof of the mouth can act as a sounding-board, or that the spine or the sternum can act as a reenforcer of tone, is nonsense. We must then depend upon our resonance cavities for our only means of reenforcement.



A resonator is a cavity containing air, but an essential feature of a resonator is free communication with the external air. If a vibrating tuning-fork is brought near the mouth of a resonator tuned to its pitch, its tone will be greatly reenforced. What is the explanation of this? The tuning-fork is sending out air-waves in all directions; an air-wave enters the mouth of the resonator, strikes against the opposite side and is then reflected back through the mouth of the resonator, just in time to catch the next air-wave, started by the fork in the opposite direction, and thus reenforces it. It does this for every wave started by the tuning-fork, after the first one. To do this, the air-waves must pass freely back and forth through the mouth of the resonator, and we can thus see why a cavity must have free communication with the external air to act as a resonator. The chest, while a tone is being produced, is a closed cavity; therefore, chest-resonance is absurd. We admit that the air in the chest-cavity vibrates on the lower tones, but these waves can not get out to reenforce the waves on the outside. The frontal and sphenoidal sinuses and the antra are practically closed cavities, as far as free communication with the external air is concerned, so that they can not act as resonators. This then narrows us down to the pharynx, mouth and nose cavities as our only means of vocal reenforcement.

The management of these cavities becomes then very important. By looking at the section of the head and throat [*illustrates*], we see that by far the larger part of our resonance-space lies above the soft-palate. Most singers when they produce a tone pull the soft-palate up and back against the back of the pharynx, thus shutting off all the space above it, which should be used to reenforce the tone with. The increased height of the wave which the use of this cavity would give us is thus lost, and the resulting tone has not sufficient carrying power and intensity. To compensate for what is lost in resonance, the singer must make the cords swing more widely, and thus puts a strain on the whole vocal apparatus. Resonance then becomes an important means of lessening the strain on the vocal instrument, and acts as a preventative of many of the ills to which speakers and singers are subject. It is very evident, then, that the soft-palate must be relaxed if we get carrying power and intensity, without strain. The constrictor muscles of the pharynx must also be relaxed, because if they contract they narrow the lower pharynx and lessen the resonance-space there. Another way in which singers destroy resonance is by opening the mouth too widely. If this is done it practically destroys the mouth-cavity as a resonance-cavity. It also raises the pitch of the whole cavity and thus destroys quality, which will be explained later.

This matter of resonance is one of the greatest importance, as the whole subject of voice-production hinges upon it. It is very important, then, that every teacher should thoroughly understand it. A theory of resonance, to be true, like any other theory, must be based upon facts. We can only get

these facts by studying and experimenting with the *things* from which these facts are obtained. If there are any who are still in doubt about sounding-boards and resonance-cavities, let them investigate these things for themselves. Try, for instance, the effect of different kinds of boards in reenforcing the tone of a tuning-fork. Try wet boards and dry boards, and see for yourselves what the result is. Experiment with resonance-cavities and make yourselves familiar with the conditions which govern the action of resonance-cavities. Resonators can be made of pasteboard and mucilage which will act just as well as those made of brass.

The next problem which demands attention is how to get any desired pitch without effort on the part of the singer, and with the least possible strain on the vocal apparatus. There are three things which determine the pitch of a string, and these are length, weight, and tension. The shorter the string the higher the pitch; the lighter the string the higher the pitch; the more tension on the string the higher the pitch. Lessening the length of a string one-half raises the pitch one octave; lessening the weight of a string one-half raises the pitch an octave; while we must quadruple the pulling force to raise the pitch an octave, by increased tension. It is very important thoroughly to understand these laws of vibrating strings, because it is the *lack* of their application to the vocal cords which underlies a great deal of the straining of the vocal apparatus, and the ill effects which follow this process. We believe that all of these factors should be brought into use in raising the pitch of the vocal cords. We also believe that nearly all singers make use of but one factor and that is increased tension. By means of a camera devised and constructed by Prof. Hallock, we have been able to photograph vocal cords while they were producing tones of different pitches.

Voice-production is a muscular action and to preserve the voice we must preserve the muscles upon which it depends. It is the straining which is so destructive to muscular tissue and hence to the voice. The deduction from all this, then, is that in order to do away with the straining, we must prevent the strong pulling of the extrinsic muscles. These muscles should not be concerned in tone-production at all. The intrinsic muscles are the tone-producing muscles, and should be allowed full control of the cords. Any exercise, then, that will tend to keep the extrinsic muscles in position of rest while a tone is being produced will be beneficial.

It has been my experience that *ah* or *maw* are the hardest vowel-sounds to get without contracting the extrinsic muscles. I find that singers are much more likely to get the correct action with closed mouth. This necessitates the relaxation of the extrinsic muscles and the use of the large resonance-cavities of the nose and the nose-pharynx. This tone must be very carefully watched so that the singer does not get the quality popularly known as nasal. To avoid this the tone should be sung very softly, and not sustained. After the singer has the independent action of the intrinsic

muscles thoroughly established by the use of the closed tone, he can gradually open the mouth, keeping all the time in the tone the quality given to it by the nasal resonance. I think the vowel *e* is the best for this, combined with the consonants *n* and *m*. If the consonants *n* and *m* are used with *e*, and repeated at very short intervals, they will tend to keep the palate down and at rest, while at the same time the tongue and the lips are being used in articulating. After this is accomplished, the *n* and *m* can be used with the other vowels, and finally the other consonants can be brought in. *B* and *p* are the consonants most liable to induce wrong action, and the use of these consonants should be deferred until the independent action of the intrinsic muscles is established.

Voice-development is primarily the development of muscle. The same rules will apply to the development of throat-muscles as to muscles in another part of the body. For instance, if you wish to develop the muscles of the arm, you would not take as heavy a weight as you could lift, and keep the arm extended. You would either take a very light weight or no weight at all, and then alternately flex and extend the arm. This is what develops muscle. A loud tone is to the voice-muscles what a heavy weight is to the muscles of the arm. A sustained tone keeps the vocal muscles in the same position, just as holding out the weight keeps the muscles of the arm in the same position. We must conclude, then, that the short and soft tones would give us the most rapid development of the voice, and at the same time tend to promote the correct mechanism. This gives the alternate contraction and relaxation of the muscles, without straining.

Again, most teachers let the pupil begin with a bad tone, and expect to develop a good tone out of this bad one. This is impossible, for the reason that the bad tone means the use of a certain set of muscles, while the good tone means the use of an entirely different set. You can not develop one muscle by using another. Therefore, the pupil must begin with a perfect tone, no matter how soft it is, and develop that tone. All practice should be done in the middle part of the voice, as these medium tones are to the vocal muscles what the light-weights are to the muscles of the arm. We believe, then, that it is the duty of all vocal teachers to understand these different factors in voice-production, and to make sure that their pupils are getting the full use of all the material at their command. We believe, also, that it is the duty of all throat-specialists into whose hands many of the victims of faulty mechanism come for treatment to understand the proper mechanism, so that by proper advice they can prevent the recurrence of the difficulty which this faulty mechanism has brought about. Finally, we think it the duty of every speaker and singer to know the proper mechanism. To this class the cultivation of the voice is everything. If that fails, then they are without a means of livelihood. Therefore, it is most important that they should understand the mechanism and the care of the instrument upon which their very life depends. It is for these reasons that Prof. Hal-

lock and myself have undertaken the present investigation. If the results obtained are of service to any, by starting them in the right direction, we shall be amply repaid for the labor and expense which this investigation has entailed

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PROF. HALLOCK'S REMARKS.

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The question which I suppose interests you very particularly, in reference to voice-production, is the question of articulation; and the question of articulation is simply a question of stopping and starting a tone. How it is stopped and how it is started, we have very little to do with. It is with the quality of the tone that we have mainly to deal, and that is the subject to which we have been devoting ourselves particularly, and, in connection therewith, the method of using the larynx.

All vowel-sounds, or all the sounds that are usually considered vowel-sounds, i.e., any sound that can be produced continuously without alteration, has a certain quality. We call a vowel the character of the tone. You may call it color, or feeling, or anything that you please. It is something that distinguishes one tone from another, when the fundamental pitch is the same. It applies to human voices, to musical instruments and to all the ranges of the sources of sound.

Now, what is it that is the controlling feature in that quality? It is not the simple rate of vibration of what is known as the fundamental pitch of the tone, because that is always the same. You all use the same pitch. It is the other tones, the harmonics, that are associated with that fundamental tone.

You have musical instruments broadly classified as those with "harmonic timbre," and instruments that are "inharmonic." For example, a free reed has an inharmonic timbre; a membrane has an inharmonic timbre; i.e., its overtones are not in pure harmony with the fundamental. The higher overtones of the string are not in harmony with the fundamental, but the lower ones are.

We have the fundamental [*illustrated on a string*]. Then that string can vibrate in two halves, breaking up in the centre, giving the octave; or in thirds, giving the fifth above the octave; or in fifths, giving the major third above the double octave. Then comes the sixth and the seventh; then the eighth, the third octave. That far, with the exception of the seventh, we know to be in pure harmony. The tenth is again pure harmony, and the twelfth and the sixteenth. The seventh is a "harmonic" that is not perfectly harmonious with the fundamental. The ninth is still worse, and as they get higher up, they get closer together and more discordant. [*Illustrated.*] If you bow the string at the end [*illustra-*

ting], you get one character of tone, and near the middle, an altogether different tone.

The fundamental laws of mechanics which control the strings are very simple, but absolutely immutable. It is simply that when you bow near the centre you have the lower overtones strong and the higher overtones weak; and in the other case near the end you have the higher tones strong and the lower ones weak. If you notice the violinist when he plays, he will sometimes bow close to the bridge, sometimes with a long sweeping stroke, sometimes with a short stroke, to get quality. That is why he has such power over his instrument, because he can control those harmonic overtones.

Not only can a string vibrate at one of these rates at once, but it can vibrate at all the rates at once. You see, you can start the string [*illustrating*], and then stop out all except the one you wish. The higher overtones are not so easy to hear. [*An apparatus was exhibited to illustrate the vibration of a string.*] It is now vibrating in three sections [*illustrating*], and it would be No. 3 in the series of overtones, and by varying the rate and tension here, we can go through the whole series. It is merely a question of adjusting the parts rightly. The series of overtones then in the string are in harmony, at least up to the seventh or the eighth, and some of those above that. One reason, as Dr. Muckey said, why we decline to consider the vocal apparatus as a vibrating reed is this: The first overtone in the string is the octave; then comes No. 3, the fifth above that; then the double octave; then the major third above; then the fifth. [*Illustrating.*] That fifth is almost exactly the first overtone in the reed. The tuning-fork is practically a vibrating reed, and with the same fundamental pitch its first overtone is almost identical with the fifth of a string. You can get no tone out of that reed between its fundamental and that high tone. In the voice we find all these intermediate tones; hence we feel justified in saying that the voice is a vibrating string.

The violinist controls the intensity and the number of these overtones by the position of his bow and the manner of bowing. Of course, we can not do that, but we do something quite as effective: We vary our resonance-cavities above the vibrating cords so that certain of these overtones are helped by resonant reenforcement. The others are smothered out. For instance, when you place your mouth and nose cavities in position to sing the vowel *a*, then you reenforce practically all the overtones. On the other hand, if you change your cavities to produce the sound *e*, all that you have done, as far as mechanics is concerned, is to destroy the cavities that reenforce the higher overtones, and simply leave the cavities to reenforce the fundamental and the first overtone. If you change it to *o*, you will have more of the overtones. It is those resonance-cavities that control the relative intensity in the overtones of the voice.

This resonator [*indicating*] corresponds to the fundamental tone C.

In order to get an analysis of this tone, Helmholtz and König devised this system of resonators, which act like a series of sieves. Each will let its own tones through, but not other tones. This [*illustrating*] will let *C* through and not the others, and this, *G* of the middle clef, and not the others. You can thus hear any particular tone reenforced and selected out of any complex sound.

This arrangement we have here is simply an automatic arrangement for making and recording such an analysis as that. We have a suite of these resonators, and at the back of each one of these is a little drum. The gas comes into the tube here, and any vibration of that drum-head is immediately recorded by the gaslight here. [*Illustrating.*] Thus, we have a perfect report in the behavior of these flames at the back, and if the tone corresponding to one of these resonators here is present, the flame will begin to jump, and it will immediately demonstrate that that particular pitch is present in the sounds which are in front of the apparatus. Now, those flames [*illustrating*] vibrate very rapidly; the slowest, 128 times a second; the fastest, 1,024 times. So it is impossible to see the vibration from the flame itself. But instead of observing the flame, it is reflected in a revolving square mirror, the action of which draws the flame out into a line. If the flame is going up and down, however, the combined action of the flame and the mirror going round will be to give you a zigzag effect. Each resonator has its flame, and it tells exactly whether its tone is present. Over there at the back we have a photographic apparatus, which photographs those flames, and I have made a little sketch here of the results.

Prof. Hallock then explained a number of vowel-sounds represented on plates, and exhibited numerous photographic records of such analyses of different vowels and voices.

Owing to lack of time there was no discussion.

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WEDNESDAY, JUNE 30, 1897, 9 TO 10 O'CLOCK.

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SUBJECT: "*The Place of Emotion in Physical Training.*"

VIRGIL A. PINKLEY, *Chairman.*

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PAPER BY MISS L. MAY HAUGHWOUT.

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The title under which I present my thoughts is one chosen rather hastily and, I fear, is somewhat misleading. A better form would have been the interrogative: "Has Emotion a Place in Physical Culture?" or, "Should Physical Culture Include a Study of Emotional Expression?"

either of which would have shown that my desire was to have the subject considered rather than to utter any oracular ultimatum thereon.

Though the wording of the title was selected in haste, the theme is one on which I have pondered questioningly for some time, ever since I saw the first so-called "Delsarte Drill" on a public stage, executed by a physical culture class. The question that arose within me was: Is that physical culture? If so, wherein lies the physical benefit? The question has been forced upon me many times since.

The tried and accepted expedients for training the body (physically) are setting-up exercises or position work, breathing-exercises, action and reaction of muscle, mental attention and decision. The aim of the physical culturist is to teach the subject to have a correct carriage, to sit, stand and walk properly, to economize effort in movement, to increase control of muscle and nerve, to improve the general health and to correct specific irregularities of bodily function. Certainly, its province does not extend beyond these. Grace is only a result of the unity of these endeavors, and the increase of muscle or the decrease of obesity are included under irregularity of bodily function.

Having now stated briefly the scope of physical training, the next inquiry is: Does a study of emotional expression help us to attain any one of these ends? The question is apropos, for in many of the physical culture drills—notably those given as exhibition work—we find little else than a variety of poses expressing, or supposably expressing, a gamut of emotions. Let me explain, by the way, that I am speaking of the Delsarte system of physical culture. Other systems are not guilty of the crimes I am laying to its charge. Nor is this to be taken in any sense as an arraignment of that system, for I believe in its efficiency heartily.

Is it possible that one may be improved in any respect physically, by practicing to express such types of physical agony as despair, revenge, grief, etc.? You will grant me that these states of being are in themselves unhealthful, but at the same time you will say that these are only a few of many emotions. The next step, then, had better be to define what is meant by emotion, as we are considering it.

The simplest definition we find in the complex and mazy records of psychology serves our purpose best: Emotion is feeling arising in the mental framework. *Arising*, note, but resulting in a distinct effect upon the bodily framework. I think of God, and mentality stills me. I wonder where He is, what He is, why He is; yet I am quiet. I feel nothing. I reflect upon the blind ignorance of mankind and how the many wanting to know are devoting their lives to the pursuit of truth. Why is it so shut away from them? I find myself pitying poor blind humanity; my breath comes irregularly—either more slowly or more rapidly; a suggestion of tears rises to my eyes; the muscles of the entire body relax; when suddenly the thought comes: Is God kind so to restrict His poor creatures? No, He could so easily have

created them otherwise. He is cruel. He has no heart, no sympathy. The muscles have now regained their normal tension, and more, they are stretching a bit; the lips compress, the hand perhaps closes firmly, and the mist leaves the eye. At this juncture the question comes: What am I that I should so fiercely judge that of which I know so little, next to nothing. I am His creature, that alone should make me respect His ways. He has given to me all these longings, aspirations, and desires, the frustration of which makes me now unhappy. I have sinned, I am repentant. The tension is gone, the breast heaves with a broken inspiration, the head falls and the tears well over the lids and down the cheeks. All these bodily changes are but the result or the reality of emotion.

I chose this illustration, setting forth one of the most intangible of objects that may excite emotion and thus most perfectly verify our definition, that emotion is feeling arising in the mental framework, and also that its result is bodily disturbance.

I know that some psychologists say that the bodily disturbance is the emotion; but we will dismiss this fine point as a distinction that psychologists must settle between them. Are these bodily disturbances, these resultants, in any sense conducive to physical improvement? We all admit that the influence of mind over body is considerable,—and what about the influence of body over mind. Some there are who claim that the body is just what the mind makes it, and they ignore the idea that body should exert any influence on the mind. But observation leads us to believe that the influences are mutual and reflex. Mind determines body not more than body determines mind. If this be a true conclusion, then what is healthful for one must be healthful for the other. Now, are all emotions mentally healthful? We know, without psychology, that they are not. Anger, hatred, fear, despair,—these we know are obstructive to mental vigor and destructive to mental balance. May the language of these mentally unhealthful emotions, then, be used as an expedient to produce a physical benefit? This is the question that must be answered by yea or by nay.

The emotions that attend happiness in all its forms—pleasure, admiration, mirth, enthusiasm, etc.—are mental tonics. "Laugh and grow fat" is and always will be a favorite maxim. Hope, faith, courage,—these are the safeguards of mental stability. Their language must certainly be wholesome for the body. But scorn, revenge, madness, idiocy, remorse,—these are conditions both of mind and of body, which we should avoid.

Now, in order to answer an anticipated question, let me say that the elocutionist and the actor must practice somewhat with these unlovely phases of our human nature. But it is admitted by all to be a severe physical strain and not conducive to health or long life. Students of expression must take this bitter with the sweet; but is it right to force it upon the single-minded seeker after health and grace? Is it true that a sounding of



the entire gamut of human emotion, from its lowest note to the top of its compass, possesses any physical advantage? That is the question. I do not deny that many of these exhibitions are taking, pleasing, fetching, whatever you like; but is this phase of work part of a constructive system such as we claim the Delsarte system of physical culture to be?

Leaving this side of the subject, which we may call the physical-culturist's side, let us go quite around and take the elocutionist's view. To interpret thought and to manifest emotions truly is the dual aim of the student of expression. The crown-jewel in his tiara is the true representation of a soul in the throes of emotion. To accomplish this in his own person he spends years in painstaking study. The accomplishment is sublime, for it represents the earnest endeavor of his life. Now fancy his feelings when unkind Fate shows to him a bevy of misses who have rushed in where he has feared to tread. In a mimic show they pirouette through a series of poses, which he recognizes with mental anguish as his sacred concepts, but robbed of their spontaneity, robbed of their throbbing life.

The artists of brush and pencil discountenance all pictures from the flat, and not with less disfavor does the student of dramatic action look upon these empty types of nobler forms.

The spheres of the elocutionist and the physical-culturist are closely allied, and along the line of body training are, for a time, identical, but there is a definite limit beyond which it is sacrilege for the teacher of physical culture to pass. So long as a physical benefit may be induced by exemplifying an emotion, the work is legitimate; all other forms of emotional expression must be ruled out of the category of physical training. I am not speaking as an elocutionist against the physical-culturist. A house divided must fall. I am a teacher of both of these necessary adjuncts of education. My plea is simply that each must be true to its aim and name, and any confusion or infringement of policy will weaken both.

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#### DISCUSSION.

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MRS. ELEANOR GEORGEN: In listening to the paper just read, and in studying the title of the same, it would seem to me that the writer has confounded her subject; because, to me, emotion, as I understand the meaning of the word, has no place whatever in the simple process of physical training. But I do think that physical training (according to Delsarte), has very much to do with the artificial expression of the emotions. Had I been writing a paper upon this subject, I should have reversed the title to "The Relation of Physical Culture in the Expression of the Emotions." I agree with the lady's argument in so far that the Delsarte physical culture has for a basic principle the reciprocal influences of mind over body, and body over

mind; but mind, or will power, is not expressive to me of emotion. The mind, I think, is perfectly capable and should be capable of acting without exciting emotion. Perhaps I do not interpret the word "emotion" exactly as does the essayist. I might explain that the word "emotion" presents to me the highest form of feeling, and is manifested by some outward effect on the physical body, produced only by a *specific exciting cause of the inner being*. Now this higher expression of feeling would be simply out of place, even if it could be effected, in a purely physical exercise and would also seem to me to frustrate its own design; for are not Delsarte exercises practiced to give ease, repose and control to the body; to enable it to respond readily and artistically to the dictates of the brain and the emotions? Emotion in the subject means a more or less agitated state of being, which would mean lack of control of the nervous force or emotional nature. Therefore, an exercise begun on the basis of emotion would be wrong, as our object in physical training is to gain control of the nervous force throughout the body, according to the dictates of the brain, to acquire ease of manner and control of the emotions. Therefore, I should say that the brain alone guides the physical exercise, brain as giving concentration and supplying thought to the motion. I know of no mechanical exercise in the whole Delsarte system which is not mentally healthful. When an exercise becomes mentally *unhealthful*, it has ceased to be an exercise. It has then become an attitude, and it is at the option of the teacher to teach attitudes and emotional expression as he or she thinks wise.

The Delsarte physical culture exercises present to me only the *beginning* to a great art,—the art of expressing outwardly the inner emotions, the true dramatic expression. They represent to the histrionic student exactly what the preliminary scales and exercises represent to the musician or vocalist,—simply the foundation to his art, not the art itself. Too many teachers do not seem to understand this, as I constantly see evidences of their placing too much stress upon feeling, in a mere mechanical exercise, where brain alone should govern the movement, thus producing in the actions of the body a rhythmical effect, which should arouse in the member exercised sensation. By sensation, I mean a special consciousness of movement or activity in certain muscles or nerve-centres, or that some awakening impression has been produced by the peculiar mechanical action upon an organ of sense. This, I think, is as far as we can go in feeling in the simple physical exercises; and that exercises, so taught, could have none other than a beneficial effect upon classes of grown people or children. Feeling, by which I mean a weaker expression of the emotions, is only called into play in the higher forms of expression called "pantomime," which is the expressive stage beyond physical culture. The latter has simply prepared the physical body for this higher form of pantomimic expression; just as the scales and exercises have prepared the musician for the masterly execution of a difficult musical selection. We must ever bear in mind that in

real life the inner emotions of the being produce an outward physical effect; but in the mimic world the order is reversed,—the physical or outward expression of the body produces the simulation of the inner emotion; thus, that body must be trained in all its members to perfect control and mobility of expression. This is begun by a simple process of physical work to give vitality and arouse sensation in the body and throughout the muscles [*illustrating*]; afterward sensation becomes feeling when applied to a gesture in expressing a spoken idea or emotion, when applied to the body as showing the deepest form of expression in spoken words or expressive pantomime. This, as I have expressed it here, seems to me the only province of physical training. When we go farther than this, we produce affectation and artificiality.

Mrs. M. E. BENTLEY: I find that the two kinds of gymnastics are not always clearly understood. On one side, we have exercises that produce physical development alone; and on the other, we have the Delsartian idea,—this interdependence of mind and body, which involves the application of the principles of psychology as well as of physiology. That inward feeling produces the outward manifestation (or, in other words, the law of correspondence) is the deep underlying principle of the educational method of the gymnastics of expression.

CHARLES M. FLOWERS: I wish to approve most heartily of the central thought of the last paper [Mrs. Georgen's], which, as I understand it, bases so much upon physical exercises as preceding the expression of emotion through the body. I also approve of the last paper from the evident desire of the writer to see the central point of what she believes and knows upon the subject.

Mrs. E. J. THORPE: I should like to ask if the teacher ought not to study the temperament of the pupil? As in the case of a house being on fire, one person would sit down and be unable to move; another would run for his life.

Miss HAUGHWOUT: I did not intend to say anything further. Mrs. Georgen's paper so thoroughly agrees with my own ideas in almost every detail, but there is just one point which probably I did not make clear in my paper, which I should like to hear discussed or at least to have the opinion on from some members of the convention. I believe that physical training is very important as preceding the training of the body for expression. Mrs. Georgen has said that in physical training the teacher should be allowed to use his own judgment as to how far emotion should be introduced. Now, perhaps I did not make that point clear, but it seems to me that that really was one of the points I wanted to obtain from the convention if possible. How far may the physical culture teacher carry these emotional expressions, and still call it "physical culture?" There is my point. Of course, the one works into the other as the scales do to the finished concerto.

We have our higher expressions in the body certainly. Are they so closely connected with the physical training as the concerto or the sonata to the scales? There is a difference. In the technique of piano playing the whole thing is music from beginning to end. Now, is it right for a physical trainer to carry on the physical culture without notes, so to speak? How can a pupil conceive a higher emotional condition and express it, without some high ideal transcending the mere direction of the teacher? Now, suppose you have the body in good training to a certain point. Is it right to carry the physical training on through higher grades of emotion without the aid of literature or the imagination? That is my point.

MRS. GEORGEN: May I be entitled to answer the question? I should say that physical culture in the sense of mechanical exercises ceases to be physical culture, when it becomes pantomime. By pantomime, I mean the outward physical expression of the inward emotions, through the body, arms, and facial expression; and I see no objection whatever to studying pantomime as pantomime without the spoken words; in fact, I look upon such study as the only way to obtain true expression of the thought or emotion in speech. In reply to one point the lady made in her paper as to "whether it was not unhealthy to study unhealthful emotions," I should say that as all simulated emotions are produced physically with the aid of the mentality, rather than emotionally, the study of emotion, by bringing the body into the physical condition it would naturally assume under the real emotion, could in nowise affect the health, detrimentally, but would rather tend toward acquiring more perfect health. In verification of this statement, observe our actors, who are the healthiest and the youngest looking class of people that we have, and who live as long as the generality of humanity. Sarah Bernhardt, an emotional artist, is one living exemplification of the fact.

VIRGIL A. PINKLEY: I find the older I grow and the more experience I have, the less inclined I am to teach physical culture separately, and the more inclined I am to teach it in connection with expression from the very first. I find that the right expression of thought calls for all the powers of the body. It seems to me that the two are intimately related.

MISS WARD: Yesterday a friend of mine, who has studied children a great deal, said that the moment a child became self-conscious she lost the grace she before possessed. Now, to a certain extent, is not that putting thought into physical culture before thought has really grown? But we were speaking of children being so graceful. She said: You will observe that a little child is absolutely graceful, until somebody says to the child: "Oh, what a pretty little child!" Instantly she loses that grace. There was once a child who had the smile of an angel, until several persons said before her: "Oh, what a lovely smile!" and she then lost the smile. I wonder if this is not apropos of this subject.

MRS. ROSE ANDERSON: I should like to ask the reader of the last paper

what she means by "going beyond the limit of physical training," and I should like to have her explain if going beyond that limit becomes "artificial?" Where does she draw the line of demarcation?

This question could not be answered for lack of time.

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THURSDAY, JULY 1, 1897, 9 TO 10 O'CLOCK.

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SUBJECT: "*Defective Speech: Its Diagnosis and Treatment.*"

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MISS MARY MILLER JONES, *Chairman.*

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THE CHAIRMAN: For a number of years Dr. Makuen has been very much interested in defective speech, its cause and cure. The medical profession in Philadelphia, realizing how much he has done in this direction, instituted for him a chair in our Polyclinic Hospital, the only one of the kind in the world. It gives me great pleasure to introduce Dr. Makuen.

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PAPER BY DR. G. HUDSON MAKUEN.

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The subject that we have chosen for discussion this morning is one of great interest to us all. Both the elocutionist and the physician are at work upon it, but they are working at the very opposite ends of the line and leaving a large middle territory almost entirely unoccupied. The elocutionist, for the most part, deals with that speech which is already fairly intelligible, while the physician studies those conditions of the physical organism which result either in no speech at all or in speech which is very defective.

For some years I have been trying to bring the two professions nearer together, in order that we may assist each other not only in the good work we are now doing, but also in a still better and more extended work, which hitherto has been undeveloped. I refer to that which deals with the more serious and complicated defects of speech, such as I shall presently describe.

Introductory to the study of defects of speech it may be well to discuss briefly the normal speech. What is speech? Speech has been defined as "articulated voice." Voice, then, is the material out of which speech is made, the cloth from which the garment is cut, the molten lead out of which the bullet is molded. Normal speech, therefore, is the result of the harmonious action of two distinct mechanisms, viz., the vocalizing mechan-

ism and the articulating mechanism. The former produces the voice and the latter articulates it, and the two together constitute what may be called the machinery of speech—and, by the way, a more complicated and more delicate bit of machinery does not exist in the whole human organism. We know the parts and we know how they are put together, but we do not know their exact workings or functions. We have been studying and experimenting both subjectively and objectively, and we have made great advancement in the last few years, but much of our apparent knowledge is only theoretical and remains to be proven. We are still harping on registers and disputing as to the best methods for changing the pitch of voice; both vital questions and yet comparatively elementary ones, because they refer to the purely mechanical element in voice and speech. A more important and still more complicated element remains to be considered. I refer to that which exists in the cortex of the brain; that which sets the machinery in motion and controls and coordinates its parts. This may be likened to an electric dynamo with a controller attached, and it constitutes a third mechanism employed in the production of speech. The study of this mechanism is a most interesting one, and to give anything like a satisfactory explanation of its complex anatomy and physiology would require much more time than I have at my disposal. Therefore, I shall describe its action only in a very general way.

Almost all our knowledge of this cerebral speech-mechanism has been acquired since Broca, thirty-six years ago, discovered in the third convolution of the left hemisphere of the brain what he supposed to be the only distinct centre for speech. This has been known ever since as Broca's centre, but later investigations have revealed the fact that there are three other more or less well-defined cerebral centres connected with the speech-mechanism, and Broca's is only the motor centre for speech. There is, connected with this centre, one for the reception of auditory impressions and another for the reception of visual impressions; and connected also with these two is a motor centre for guiding the hand in writing. We have, then, four centres, two sensory and two motor. A lesion of any one of these centres, or any one of the tracts leading to or from them or connecting them, will produce a corresponding defect of speech. [*Illustrated with diagram.*]

Defective speech, therefore, is usually a symptom and not a disease, and it is a most important guide to the diagnosis of many serious lesions of the brain and nervous system. For instance, a man has a severe illness with some obscure brain symptoms and he gradually loses the power of speech. He can hear and understand spoken language, he can write from dictation and he can understand written or printed language and can copy it. Therefore, we must conclude, first, that the auditory centre is intact, else he could not hear words; second, the visual centre is intact, else he could not see written or printed words; third, that the graphic motor centre is intact, else he could not write words; and fourth, that there is some lesion either

in the motor speech-centre itself or in one of the tracts connecting this centre with the other centres, or with the two peripheral mechanisms of speech, viz., the vocal and oral mechanism.

Let me cite an actual case reported from Vienna, illustrating a lesion in the auditory speech-centre: A woman, aged twenty-three, was asked, "How do you do?" and she said, "My country is a beautiful one." She was asked to put out her tongue, and she said, "My brother John." She could read and write, but she could not understand the simplest spoken words unless they were accompanied by appropriate gestures to indicate their meaning. She was what we call word-deaf and had a lesion of the auditory speech-centre.

The following case illustrates a lesion of the visual centre: A man asks you your name and you say, "My name is John;" and he writes it down. You then talk together for a while and he forgets your name. He looks at it written and then asks for it again, and you say, "Why, there you have it written;" but he can not read even his own writing. He can understand spoken words, he can write them and speak them, but he can not read written language. He is therefore word-blind and has a lesion in or near the visual speech-centre.

Now, I repeat, there are four more or less well defined special speech-centres located in the left hemisphere of the brain. These are the sensory centre for the reception and the storing up of auditory impressions; the sensory centre for the reception and the storing up of visual impressions; the motor centre for guiding and controlling the hand in writing; and the motor centre of Broca, for running what I have called "the machinery of speech." Of course, these specially localized centres are not the only parts of the brain employed in the production of speech. They are simply the chief areas so employed and they must work in harmony with all the other parts of the brain if we would have good, intelligent speech.

From what I have said you will readily understand that this is a very intricate study. There is practically no end to it, and you will understand also its important bearing upon the subject under discussion, viz., the diagnosis and the treatment of defective speech.

There are two general classes of speech-defects: The congenital and the acquired; or those that have always existed and those of more recent origin. My first question, therefore, to every case is "How long has the trouble existed?" The answer to this question will often suggest a possible cause. If, for instance, the answer be "Always," then we may conclude that the defect either is congenital or was acquired during the first year and a half or two years of the patient's existence, and we immediately think of heredity as a possible causal factor and we inquire into the family history. "Have any relatives been similarly afflicted? Is there any consumption, insanity or idiocy in the family? Were the parents related previous to marriage?" Then we look into the patient's own history,

before, during, and after birth. "Has he ever been injured? Has he ever associated with or tried to imitate persons similarly afflicted? Did he ever receive a fright? Was he ever ill-used, scolded or ridiculed? Has he had the acute, infectious diseases? Are his hearing and sight good? Is he a bright or a dull boy? Can he write?" These are some of the questions that may assist in the diagnosis of all cases of defective speech, and many additional ones should be asked in special cases.

It is convenient, for our purpose, to make still another classification of these defects, to put in one class all those of cortical or cerebral origin, and in another all those dependent upon some lesions or structural irregularities in the peripheral or external machinery of speech. The whole speech-apparatus, including the three mechanisms that I have described, may be likened unto the modern electric carriage. The peripheral mechanisms, viz., the vocal and the oral mechanisms, correspond to the carriage itself, complete in all its parts and ready for motion. The cortical mechanism is well represented by the electric dynamo and the man on the box who runs it. The dynamo stands for the special speech-centres that I have described, and the man for the intelligence furnished by the various other related regions of the brain.

Now we will suppose the carriage to be gliding smoothly along, in and out among other carriages, on a beautiful asphalt pavement. Suddenly, in crossing a street at right angles, it is struck by a trolley-car and the man is thrown from the box and receives an injury to the head. He takes his place again, however, and finds that the carriage no longer runs smoothly. It may not start promptly, or it goes a little while and then stops. If it were a human being and he talked that way, we would say he stammers. Well, the man sees that something is wrong and he takes the carriage to the factory, and it is found that one of the wire coils in the dynamo has been twisted. This is easily repaired and he starts out again. The carriage is in perfect running order, but there is danger ahead; for it is liable to collide with whatever comes in its way because the man in the box has not recovered from his fall and he does not know how to run the dynamo. In other words, his general intelligence is impaired.

I have dwelt upon this description at length, because it illustrates very well a case that consulted me some months ago. The patient was an unmarried woman, thirty years of age, and she stammered very badly. Her family history was good; no consumption, insanity, or idiocy, but she had several near relatives that stammered. Her speech developed normally until she was five years of age, when she had a severe attack of scarlet fever, and she dates her trouble from that time. She spent three months in some vocal institute in this city, but failed to get permanent relief. Then followed, as a natural consequence of her speech-defect, a long line of nervous affections, which finally so weighed upon her mind as temporarily to dethrone her reason and make it necessary to put her in an



asylum. She recovered from her attack of acute mania, and afterward underwent one or two serious operations for the relief of various nervous conditions. She had given up all hope of being cured of her defect of speech, when she was referred to me. I found that she breathed very badly and had no voluntary control over the diaphragm and the various other related muscles in the region of the waist. A very short time sufficed to show her the importance of voluntary respiratory action in the process of speech-production, and after her fourth visit she ceased to stammer, nor has she stammered during the intervening three months, although she has been put to the severest tests. Moreover, she now declares herself to be in perfect health and she is happy for the first time in her life. Now what were the conditions in this woman's physical and mental organism, which caused and continued this horrible stammering, and what was it that wrought the almost miraculous transformation which I have described? Structurally, the peripheral mechanisms were intact and we could find nothing wrong with them except their faulty habits of action. The trouble, therefore, existed in the cortical speech-centres and the tracts uniting them with the peripheral mechanisms.

To go back to our illustration, the carriage itself was all right, but there was a twist or a kink in one of the wires of the dynamo. These wires were weak originally, you will remember, and had a natural inherited tendency toward this same kink, so that even an attack of scarlet fever such as most of us have experienced without great injury was sufficient to bring about this untoward result. The kink in this case had existed for more than twenty years, and it was apparently removed in two weeks by a course of physiological training carried on through the medium of the peripheral speech-mechanisms. Her speech to-day is far better than that of the average woman, but she has not regained entirely her mental equilibrium. The man on the box has not recovered from the fall, and when she begins to talk, you feel like getting out of the way.

I will now describe two cases illustrating difficulties of diagnosis and successful methods of treatment in cases of defective speech.

1. A young man, M. B., aged nineteen, presented himself at my office in September, 1893. He sprang from an old Philadelphia Quaker family, and he was accompanied by an aunt who acted as his interpreter, for he could not utter a single intelligible word or syllable. His family history was far from good, and he inherited a bad physique, which he made still worse by careless habits and a lack of healthful exercise. The fact is he had grown disheartened to such an extent as actually to unfit him for any kind of work, physical or mental. He could not read either aloud or silently; he could not spell or write words from dictation, and he could not speak words except in a very mutilated manner. I asked him about his parents, and he said they were "gay," meaning that they were dead. His physicians had assured him and his family that he was suffering from some congenital

organic defect of the brain and that he need never hope to be better. This was a most natural inference, for his manner, his speech, and his whole general appearance were strongly in favor of the diagnosis of imbecility. I observed, however, that he had considerable confidence in himself and the air of one who thinks (but he could not say it) that he is not as green as he looks. Taking advantage of this fact, I endeavored to teach him to speak. I called in an assistant, and for five or six weeks we worked with him diligently, but with very little success. I had noticed in the beginning that his tongue seemed too short and an operation was suggested to remedy this condition, but his people absolutely refused to allow him to take an anæsthetic. Having failed to benefit him without an operation, I explained to him the condition of affairs and he consented to allow me to do the operation with local anæsthesia. There was considerable pain, which he endured bravely, and I succeeded in making the tongue a full inch or an inch and a half longer, and from that time his improvement was most satisfactory. In ten months after the operation I took him before the Philadelphia County Medical Society and he recited Brutus's speech against Cæsar, not only with almost perfect articulatory precision, but with very considerable dramatic effect. The following autumn he went to a well-known preparatory school, where he has given an excellent account of himself, and he expects to enter Harvard in September of next year.

2. Another case, somewhat similar to the last, though differing in some important respects, was that of a young man, aged fifteen years, who was brought to my clinic by his father who acted as his interpreter, for the boy's speech was a veritable jargon and did not even suggest any language that I have ever heard. He was born in Philadelphia of American parentage and is next to the youngest of five children—the other four being strong and healthy, although two of them are said to have had some slight derangement of speech in childhood, from which they entirely recovered without special treatment. In infancy he was what is known as a "blue baby," and he had occasional spasms and spells of what was called "suspended breathing." His mother was also in very poor health. At the age of one year he had a severe attack of broncho-pneumonia, from which he recovered very slowly. He was extremely delicate until the age of seven, since which time he has been in fairly good health. His speech developed very slowly and imperfectly, and he was brought to my clinic about the first of the present year. He could talk as glibly as you please, but not a single word was at all intelligible. I asked him his name and address, and he said: "Thahti Thou, purti thah thati Pahthi"—meaning "Alfred Lawrence, 3918 Parrish." I asked him to say the days of the week, and he said: "Turdi, Thahdi, Tudi, Thadi, Bodi, Bahdi, Tahdida." We found that he had been attending school regularly, where he had easily kept abreast of his mates in his studies, and shown himself to be rather above the average in intelligence. This is very unusual. In fact, I know of no other case with

such a history. Even though the brain be in perfect physical condition and the defective speech be owing entirely to imperfections in the peripheral organs, cerebral action is usually very much impaired. You will recall the fact that in the preceding case the mental growth was checked to such an extent as actually to suggest idiocy. But just as soon as we opened up the avenue for oral expression his mentality increased with the most wonderful rapidity.

Usually, defective speech is a great hindrance to mental development, and this is especially true as the patient gradually merges into adult life. It is then that he begins to feel the need of effective speech, and unless he can exchange with his fellows the products of the mind, these products will soon cease to materialize. This boy has gotten along very well up to this time. He is almost ready for the High School, but I believe he had about reached his limit of normal mental development and the next few years would have witnessed a retrograde action. Even now he has a hang-dog expression, as if he was sorry that he is living; but that is not so marked as it was four months ago, and it would have increased enormously in the next few years, for his defect was beginning to weigh heavily upon his mind.

Now, what was the cause of this defective speech? Peripherally there were no structural irregularities in the organs except some bad incisor teeth and a slight enlargement of the fauceal tonsils, with some adhesions between the pillars, which I removed, although they could have but little bearing upon the trouble. There was nothing in the oral or vocal mechanism to explain his condition. The machinery of speech seemed to be in good order. Structurally, the carriage was all right. The joints, however, were stiff and the wheels had not been accustomed to turn properly. Now as to the dynamo—the cortical speech-centres—let us take them up in order. The auditory centre was intact, for he could hear and understand spoken language perfectly. The visual centre was intact, for he could read and understand written or printed language very well. The graphic motor centre was intact, as were also the tracts uniting it with the visual and auditory centres, for he could write remarkably well both from dictation and from a written or a printed copy.

We have narrowed the whole question down to this point: The trouble did not exist in the peripheral mechanisms, it did not exist in the auditory centre, nor in the visual centre, nor in the graphic motor centre, nor in the tracts uniting these centres; therefore, by the process of exclusion, it must have existed in the only other possible place, viz., Broca's motor speech-centre; and this conclusion is confirmed also by the clinical manifestations.

Now what was the exact nature of this trouble in the motor speech-centre? My explanation of it is simply this: During the formative speech-period of the child's life, his circulation was very bad and he suffered from cerebral anæmia or a lack of sufficient blood-supply to the brain, and this

particular convolution of the brain, probably on account of the complexity of its structure and of its functions, was effected most by the anæmia and improved least with his improvement in general health. There was a functional disturbance in this centre among the nerve-units or "neurones," as they are now called, and instead of the normal speech there was developed this jumble of meaningless sounds. He himself knew, as he grew older and stronger, that these were not the correct sounds that he was accustomed to hear and to understand so well, but much to his own disappointment, he was unable to make any other sounds. So fixed had become the habit of faulty cerebral action during his illness in the formative speech-period, that he was utterly unable to break it up although he tried very hard and received considerable assistance both from his friends, at home, and his teachers at school.

A careful study and analysis of the action of the peripheral organs during his attempts at speech revealed the fact that only the simplest movements and combinations of these organs were made. The anterior stop positions alone were used; i. e., the one between the lips and the one between the tip of the tongue and the teeth, or what remained of three very bad teeth in front. He could not even open his mouth properly, and it was some days before we could get a satisfactory view of his tongue and palate. In trying to open his mouth, the orbicularis oris would close sphincter-like, and he could not relax it, and I am convinced that he never knew what it was to smile. The consonant-sounds that he used were, of the labials, *p, b, m*; of the linguo-dentals *t, h*, as in "thou;" and of the linguo-palatals *t, d, n*; and occasionally *l* and *r* in the middle of a word. The voiced *t, h* was his favorite sound for the beginning of words, and the voiceless *t, h*, as in "thin," he did not use at all, but changed it to *p*. For instance, he would say "pirty" for "thirty."

I have not time to go further into this analysis, but will now proceed to give the diagnosis and the treatment. They are both comparatively easy. The diagnosis is simply this: The boy is suffering from a faulty habit of speech. That is not a very unusual thing. Indeed, we elocutionists, if you please, are all suffering more or less from the same condition. The treatment is equally simple, and I doubt not it has already suggested itself to your minds. It is the physical training of the various mechanisms of speech. This always involves and includes mental training of course, and it should be given by the teacher of elocution; but not many are competent to do it and this is the unoccupied field to which I referred in the beginning of my paper.

In this case, our attention was directed toward Broca's speech-centre, the motor tracts running out from this centre and the various peripheral muscles and organs of speech. Our task was to break up faulty actions in these mechanisms and to establish correct actions. Various exercises were given him to correct these faulty processes, and he was carefully

shown, day after day, how to make the elementary sounds of the language, how to shape the lips, where to place the tongue, etc., much after the manner in which we teach deaf-mutes to speak. We have found that there are no sounds that he can not master, and but few that he can not give already, although but five months have elapsed since the beginning of his treatment. I am glad to be able to show you this very interesting and instructive case. He can speak very well in two languages. The first one I have been unable to interpret; perhaps you may assist me. The second one is that which he has acquired in five months, and I think you will agree with me in saying that it is fairly good English. The history of these two cases suggests a new field of work for both the elocutionist and the physician.

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Dr. Makuen supplemented his paper with a diagram on the board, showing the individual centres which unite to form the cerebral speech-mechanism. These are the motor centre of Broca, the auditory centre, the visual centre and the centre for guiding one hand in writing. These centres are connected the one with the other, and the motor centre is connected with the oral and vocal mechanisms. At a certain point in the speaker's paper, where he refers to a person having a lesion in the brain, which produced "word-deafness," William B. Chamberlain inquired:

MR. CHAMBERLAIN: Will the patient hear other sounds?

DR. MAKUEN: Yes, the patient will hear other sounds, unless there is something wrong with the ear itself. This centre is simply the one for receiving impressions of words. [*At a further point, speaking of operations, he said:*] This case [*referring to a boy on the platform, who had been operated upon*] illustrates how absurd it is to say that an operation should never be performed for a defect of speech. You know some years ago physicians abroad were daft over operations to remedy defective speech, and now we are going to the opposite extreme, and many teachers say: Never perform an operation for stammering or defective speech. *Never* would be putting it too strong. There are cases where an operation is necessary, and I think the case I show you illustrates very well the truth of this statement.

Teaching can do a great deal, but surgery is sometimes a valuable supplement. The two ought to be carefully and conscientiously combined in this work. The teacher of elocution should consult with the physician, and they should work together. I think this case is a very good illustration of the importance of this theory and of this practice.

The Doctor produced a patient under treatment since Jan. 20, 1897, and caused him to give examples of his speech before and since the treatment. The Doctor suggested opening the discussion, but several members insisted on the practical demonstrations of breathing-exercises being continued.

DR. MAKUEN [*continuing*]: This was a case of stammering; rather a bad case [*exhibiting a boy*], and it was owing to faulty use of the respiratory mechanism, which is intimately connected with the vocal mechanism, as you know, and the proper use of his breathing-apparatus has entirely removed his stammering. I will show you his breathing. [*Illustrated.*] He exaggerates it now for you, and you can see very well the motions of the intercostal muscles, the diaphragm and the abdominal muscles. I will ask him to count up to five, exaggerating the movement. [*Illustrated.*] He knows he can not stammer so long as he does that. That is simply the natural physiological method of breathing, and that has removed stammering in this case. I will show you another position illustrating the use of the diaphragm and the intercostal muscles. [*Illustrated by the patient.*]

## MINUTES OF THE BUSINESS TRANSACTIONS OF THE N. A. E.

MONDAY, JUNE 28TH AT 3 P. M.

At the conclusion of the afternoon program, letters and messages of greeting were read from the Iowa State Association of Elocutionists; Dr. Vanderveer, of the Regents of the University of New York; Chas. R. Skinner, State Superintendent of Public Instruction; Dr. J. Minot Savage, Dr. Chas. L. Thompson, Dr. George H. Mains, Dr. W. H. Anderson, clergymen of New York City; from Miss Alice Decker, of New York, with a decoration for the secretary's desk; from Mr. F. H. Sargent, announcing the forthcoming report on the status of elocution in the United States (see proceedings of the main body Monday P. M.) and from a number of absent members of the Association. The following invitation was received and accepted:

### NEW YORK STATE TEACHERS' ASSOCIATION.

The local president of the N. Y. State Teachers' Association, Edward A. Page, extends a cordial invitation to the members of the Association to attend the section of elocution holding its sessions on Thursday and Friday mornings.

Signed, RICHARD E. MAYNE,  
*Chairman.*

On motion and by vote of the Association, the business of the election of the Nominating Committee was deferred until Tuesday, at 1 P. M.  
Adjourned.

### TUESDAY MORNING.

After the reading of Dr. Curry's paper, it was moved by Mr. George R. Phillips that a special committee be appointed to take up and carry on the work outlined therein and that Dr. Curry be made chairman thereof. Seconded. Carried.

## TUESDAY, 1 P. M.

Business meeting. President in the chair, the Secretary acting.

On recommendation of the Board of Directors the following resolution was carried.

*Resolved*, That no member of this Association who has not been a member thereof for at least two years, shall be eligible to election to the Nominating Committee.

The following were elected as a Nominating Committee:

Mr. George B. Hynson, chairman; Mr. George Williams, Mrs. R. O. Anderson, Mr. Walter V. Holt, Mr. C. M. Flowers.

Adjourned.

## THURSDAY, AT 3 P. M.

## SPECIAL BUSINESS MEETING.

Convention called to order by the President, the Secretary acting. Mr. Virgil A. Pinkley was called to the platform as Judge of Election.

The Nominating Committee, reported as follows:

*For President*: MR. THOMAS C. TRUEBLOOD, Ann Arbor, Mich.

*1st Vice-Pres.*: MR. HENRY M. SOPER, Chicago, Illinois.

*and Vice-Pres.*: MISS CAROLINE B. LE ROW, Brooklyn, N. Y.

*Secretary*: MR. GEO. B. HYNSON, Philadelphia, Pa.

*Treasurer*: MR. EDWARD P. PERRY, St. Louis, Mo.

*For Board of Directors:*

MR. W. B. CHAMBERLAIN, Chicago.

MRS. EDNA CHAFFEE NOBLE, Detroit.

MR. S. S. CURRY, Boston.

MRS. J. W. SHOEMAKER, Philadelphia.

MR. LELAND T. POWERS, Boston.

MISS MINEE A. CODY, Des Moines.

MISS M. L. BRUOT, Cleveland.

MR. VIRGIL A. PINKLEY, Cincinnati.

The following motions were carried unanimously:

Moved by Mr. F. F. Mackay that the report be received and the committee be discharged with thanks.

By Mr. Phillips that the secretary be instructed to cast the ballot of the Association for Mr. Thomas C. Trueblood as president.

By Mr. F. T. Southwick that the secretary be instructed to cast the ballot of the Association for Mr. Henry M. Soper as first vice-president.

By Mr. George R. Phillips that the secretary be instructed to cast the ballot of the Association for Miss Caroline B. Le Row as second vice-president.

By Miss Laura E. Aldrich that the secretary be instructed to cast the ballot of the Association for Edward P. Perry as treasurer.

By Miss May Perin that the secretary be instructed to cast the ballot of the Association for Mr. George B. Hynson as secretary.

The next order of business was the election of seven directors for the full term of three years, and one director to fill the unexpired term (two years) of Mr. T. C. Trueblood. Before proceeding to ballot the following names were added to the list presented by the Nominating Committee:

Miss Cora M. Wheeler, Utica, N. Y.

Mrs. Mary Hogan Ludlam, St. Louis, Mo.

Mr. Franklin H. Sargent, New York City.

Mr. Walter V. Holt, Brooklyn, N. Y.

Mrs. Helena Crummett Lee, Canton, N. Y.

Mr. Richard E. Mayne, New York City.

The judge of election appointed as tellers, Miss May Perin and Mr Henry Ludlam, with instructions to report at the close of the Friday morning session.

Mr. Robert I. Fulton presented the nomination of Dr. J. C. Zachos to honorary membership, as follows:

MR. JUDGE. At each annual convention for the past three years it has been our privilege to elect some venerable and honored elocutionist as honorary member of our Association. It is eminently fitting that we thus recognize the conspicuous service rendered by the fathers of our profession. They have blazed the forests and laid the foundation stones upon which we have builded, and their deeds make up the history of our glorious past.

We revive the memory of our first honorary member, the beloved James E. Murdoch who has entered the confines of "that undiscovered country from whose bourn no traveler returns;" we are encouraged and strengthened by the kindly greetings which come each year from the venerable Alexander Melville Bell, whose system of "Visible Speech" has made it possible for even the dumb to speak; and we rejoice in the wise counsel and living presence of that "accomplished son of an illustrious father," our own Francis T. Russell, who wears with rare dignity and grace the laurel of third honorary member in addition to his splendid voluntary service as active member.

But to-day I wish to add to this list the name of one who was born of that nation which nurtured a Phidias and a Demosthenes, but who, early in life, chose our own fair America as his adopted country and became one of New York's most gifted scholars and teachers; who gave us the best analytic text-book of elocution of his time, when such a book was needed; and who for over fifty years has stood for the loftiest ideals in expression, himself a successful illustrator of his own theories. For more than a quarter of a century a lecturer at Cooper Institute in this city, thousands of his pupils throughout the length and breadth of our land "rise up and call him blessed." He is represented here by his accomplished daughter and pupil, who, as a valued member of our Board of Directors, has sat in our councils since the birth of our Association, though he can not be with us in person to-day because of the infirmities of age.

I have the honor, Mr. Judge, to place in nomination for our fourth honorary member the name of Dr. J. C. Zachos of New York.

Seconded by Hannibal A. Williams. Carried unanimously.

The President now resumed the chair.

The report of the Board of Directors in relation to the place for the next convention was called for. Mr. Trueblood reported that Cincinnati was recommended, and introduced Mr. Virgil A. Pinkley, who presented invitations from the College of Music offering free use of its building, containing large and small halls and classrooms, with especial boarding advantages in the building used by the students. This was supplemented by invitations from the Board of Trade, the mayor of the city, the press, etc., offering various inducements and a cordial welcome.

Moved by Mr. Livingston Barbour, seconded by Mr. George R. Phillips, that this invitation for the next meeting be accepted. Carried unanimously.

Moved by Mr. Pinkley that the next meeting be held during the week beginning the last Monday in June, 1898.



After considerable discussion in committee of the whole it was voted that the meeting be held during the week beginning Monday, June 27, 1898.

On motion of Mr. Pinkley a vote of thanks was tendered to the local elocutionists of New York and vicinity for their excellent arrangements for the comfort and convenience of the Association during this convention.

On motion of Mrs. Mary D. Manning, seconded by Mr. H. G. Hawn, a vote of thanks was extended to the Literary Committee for the excellent program provided, and especially for the eminent talent secured outside the membership of the N. A. E.

Mr. F. Townsend Southwick, chairman, responded for the committee.

The report of the Committee on Credentials was presented by Mr. F. T. Southwick, chairman. The report recommended that certain changes be made in Article III. of the Constitution. It was voted that Article III. in the form proposed by the committee should be printed for distribution to the members, and the report taken up on the following day.

The president appointed as a committee to represent the N. A. E. at the meeting of the New York State Teachers' Association, then in session, the following: Miss Martha Fleming, Miss Alberta Oakley, Mr. S. H. Clarke, Mr. T. C. Trueblood, Mr. R. I. Fulton; on the Committee on the History of Elocution (Dr. Curry being already made chairman by vote of the Association), Mr. Franklin Sargent, Mr. R. I. Fulton, Mr. Evans and Mr. W. B. Chamberlain, Mr. Chamberlain having been especially requested by Dr. Curry to take the Department of Pulpit Oratory.

Adjourned.

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#### FRIDAY AT 11:30 A. M.

The President in the chair. The reports of the chairmen of section committees were received. Mr. Robert I. Fulton, chairman, reported for Section I.—Methods of Teaching: One hundred responses to questions had been given by over seventy members of the Association. All the questions named on the program were discussed except the last one, which was omitted for want of time. The work as a whole had been very successful, but it was considered unfortunate that two sections should meet at the same time.

Mr. Hannibal A. Williams, chairman, reported for Section II.—Interpretation.

The chairman of Section III. being absent and no one being appointed to represent him, the president made an informal report, stating that the program as printed had been generally followed, and the work had been very interesting.

Moved by Mrs. E. M. Irving, and seconded by Mrs. Harriet Prunk, that next year the section work be comprised in two sections, and that the literary committee be instructed to so arrange the program that the time of these sections shall not conflict. Carried unanimously.

The Committee on Necrology reported the following resolution which on motion of Mrs. Irving was adopted:

WHEREAS, it has pleased God, in His mysterious providence to remove from our midst our much esteemed member and capable co-laborer, Mr. Nelson Wheatcroft, therefore, be it *resolved* that we express as the sense of this Association our sorrow for this loss.

Be it further *resolved* that these resolutions be incorporated in the

minutes of this convention, and that a copy of the same be forwarded to the family of the deceased.

HANNIBAL A. WILLIAMS, *Chairman.*

VIRGIL A. PINKLEY.

ROBERT I. FULTON.

Moved by Mr. Robt. I. Fulton that a basket of flowers be sent by the N. A. E. to Miss Alice Decker, who was prevented by illness from being present. Seconded. Carried.

The report of the Committee on Credentials was now taken up, its recommendations having been embodied in a printed slip in the form of proposed changes in Article III. of the Constitution. This was taken up section by section, and finally adopted as a whole, with the understanding that it be referred back to the committee for some indicated changes in wording, and for the correct numbering of the sections. [See Article III. as printed in the Constitution.] The Judge of Elections reported as follows:

For directors for three years:

Mr. Wm. B. Chamberlain, Miss Cora M. Wheeler, Mr. Leland T. Powers, Mr. Virgil A. Pinkley, Mr. Richard E. Mayne, Mr. Franklin H. Sargent, Mr. Walter V. Holt.

For unexpired term of two years: Mrs. Edna Chaffee Noble.

On motion this report was accepted.

The report of the committee, appointed to consider a design for an Association pin, was deferred until the next annual meeting of the Association, the same committee, Mrs. D. T. Murray, Mrs. E. M. Connor, Miss M. M. Jones, being continued,

The following communication was read:

"THE PLAYERS," 16 Gramercy Park, New York.

MISS CORA M. WHEELER, Secretary of N. A. E., City.

MY DEAR MISS WHEELER:

I wish to extend through you an invitation to all members of the National Association of Elocutionists to attend the performances of our company at any time and in any city in which we may be playing. On sending a card to me with the letters N. A. E., not only they but their friends will be welcome. Indeed, it will afford me pleasure to extend the courtesy of the theatre to members of the Association. I am much interested in its work and may we continue it to the promotion of our advancement and happiness.

Fraternally,

JAMES YOUNG.

Mr. Soper moved a vote of thanks to the retiring president. Unanimously carried.

Adjourned to meet in Cincinnati, O., June 27, 1898.

CORA M. WHEELER, *Secretary.*

## TREASURER'S REPORT.

1896.

## RECEIPTS.

Oct. 1st. Received of former Treasurer, Cash Balance.		\$327 79
1896-1897. " for Ads. in Detroit Report . . . .		87 00
104 Memberships at \$2.00 . . . . .	\$208 00	
153 " " 3.00. . . . .	459 00	
		<hr/> 667 00
Sale of Reports . . . . .		19 00
Daily Memberships . . . . .		81 00
Rec'd of E. L. Barbour for sale of Annual Reports, 1895.		12 00
		<hr/> \$1,193.79

1896-1897.

## EXPENDITURES.

Printing Detroit Reports . . . . .	\$179 98	
Postage on same . . . . .	28 64	
Miss Tisdale, R. R. Exp. for Act. of Ways & Means, '96.	15 80	
Hall Expense, Detroit Meeting . . . . .	25 00	
General Extension Exp. for Postage, Envelopes, Printing, Stenographer and 10,000 Circulars . . . . .	99 84	
H. M. Soper, Postage, Printing and petty expenses not included in General Extension . . . . .	28 65	
Railroad Agent . . . . .	11 00	
Werner, Sanford & Co., Postals . . . . .	13 25	
Hannibal A. Williams, as per bill . . . . .	8 53	
Louise Forsyth, as per bill . . . . .	17 26	
Anna Warren Story, as per bill . . . . .	2 70	
Hall Expense (New York) . . . . .	54 00	
Werner, Sanford & Co., as per statement . . . . .	49 41	
E. L. Barbour, as per statement . . . . .	19 60	
Press Cuttings . . . . .	5 00	
T. C. Trueblood, as per bill . . . . .	2 66	
R. I. Fulton, as per bill . . . . .	4 78	
J. Heidingsfeld, Printing Ways and Means Committee.	6 25	
" " Convention Tickets. . . . .	4 50	
Times Pub. Co., " Ways and Means Committee.	3 00	
F. T. Southwick, for Literary Committee, as per bill. .	54 00	
Cora M. Wheeler, as per bill . . . . .	2 22	
Flowers . . . . .	3 80	
T. C. Trueblood, Mailing Reports, etc. . . . .	13 43	
M. W. Allason, Stenographer . . . . .	12 00	
Thos. Rowbottom, Stenographer, on account. . . . .	75 00	\$740 30
		<hr/>
Balance on hand, July 30, 1897 . . . . .		\$453 49
		<hr/> \$1,193 79

Respectfully submitted,

HENRY M. SOPER, *Treasurer.*

Above account audited Sept. 26, 1897, and found correct.

HANNIBAL A. WILLIAMS,	} <i>Auditing Com.</i>
RICHARD E. MAYNE,	
CAROLINE B. LE ROW,	

**MINUTES.**

**277**

**ANNUAL REPORTS IN STOCK JULY 20, 1897, AFTER SUPPLYING THE COMMITTEE ON EXTENSION WITH REPORTS FOR NEW MEMBERS.**

Date.	Place.	Copies Ordered.	Copies on Hand.	Binding.	Value.
1892.	New York.	700	453 { 288 165	Paper. Cloth.	\$144 00 165 00
1893.	Chicago.	1,000	504 { 276 228	Paper. Unbound,	276 00 228 00
1894.	Philadelphia.	300	36	Paper.	36 00
1895.	Boston.	400	159	Paper.	159 00
1896.	Detroit.	400	157	Paper.	157 00
		<u>2,800</u>	<u>1,309</u>		<u>\$1,165 00</u>

THOMAS C. TRUEBLOOD,  
*Custodian of Reports,*  
Ann Arbor, Mich.

F. F. MACKAY, *Chairman of Board of Trustees.*

## LIST OF MEMBERS.

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### HONORARY MEMBERS.

Alger, William R., 6 Brimmer St., Boston, Mass.  
Bell, A. Melville, 1525 35th St. West, Washington, D. C.  
Russell, Rev. Francis T., Chelsea Sq., New York City.  
Zachos, Dr. J. C., 113 W. 84th St., New York City.

---

### A.

Alberti, Mme. E. A., 56 W. 50th St., New York City.  
Alberti, Wm. M., 56 W. 50th St., New York City.  
Aldrich, Miss Laura E., Hauck Building, Walnut Hills, Cincinnati, O.  
Aldrich, Mrs. L. I., Hauck B'd'g, Walnut Hills, Cincinnati, O.  
Alt-Muller, Helen K., 118 Park Pl., Brooklyn, N. Y.  
Ambler, Emma L., 80 Montgomery St., Middletown, N. Y.  
Anderson, Mrs. Rose Ohliger, 51 Fourth Ave., Cleveland, O.  
Andrews, Addison F., 18 E. 22d St., New York City.  
Andrews, Miss Lila, Union Spring, Ala.  
Archibald, David Gray, 278 Mulberry St., Newark, N. J.  
Armstrong, Miss Lillian F., 37 W. Alexandriene Ave., Detroit, Mich.  
Arnold, Archibald, 87 Halsey St., Newark, N. J.  
Arthur, Mrs. F. C., 34 Farnsworth St., Detroit Mich.  
Ayres, Mrs. Evelyn B., Syracuse University, Syracuse, N. Y.

### B.

Babbitt, Miss Carolyn, Northville, Mich.  
Bangs, Miss Lois A., 43 W. 47th St., New York City.  
Babcock, Miss Maud May, Social Hall, Salt Lake City, Utah.  
Bailey, Miss Martha H., Delaware, O.  
Barber, Miss Charlotte B., Ft. Plain, N. Y.  
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**Proceedings of the  
Sixth Annual Meeting  
of the.....**

# **National Association of Elocutionists**

**Held in the City of  
New York  
June 28th to July 2d  
 1897**

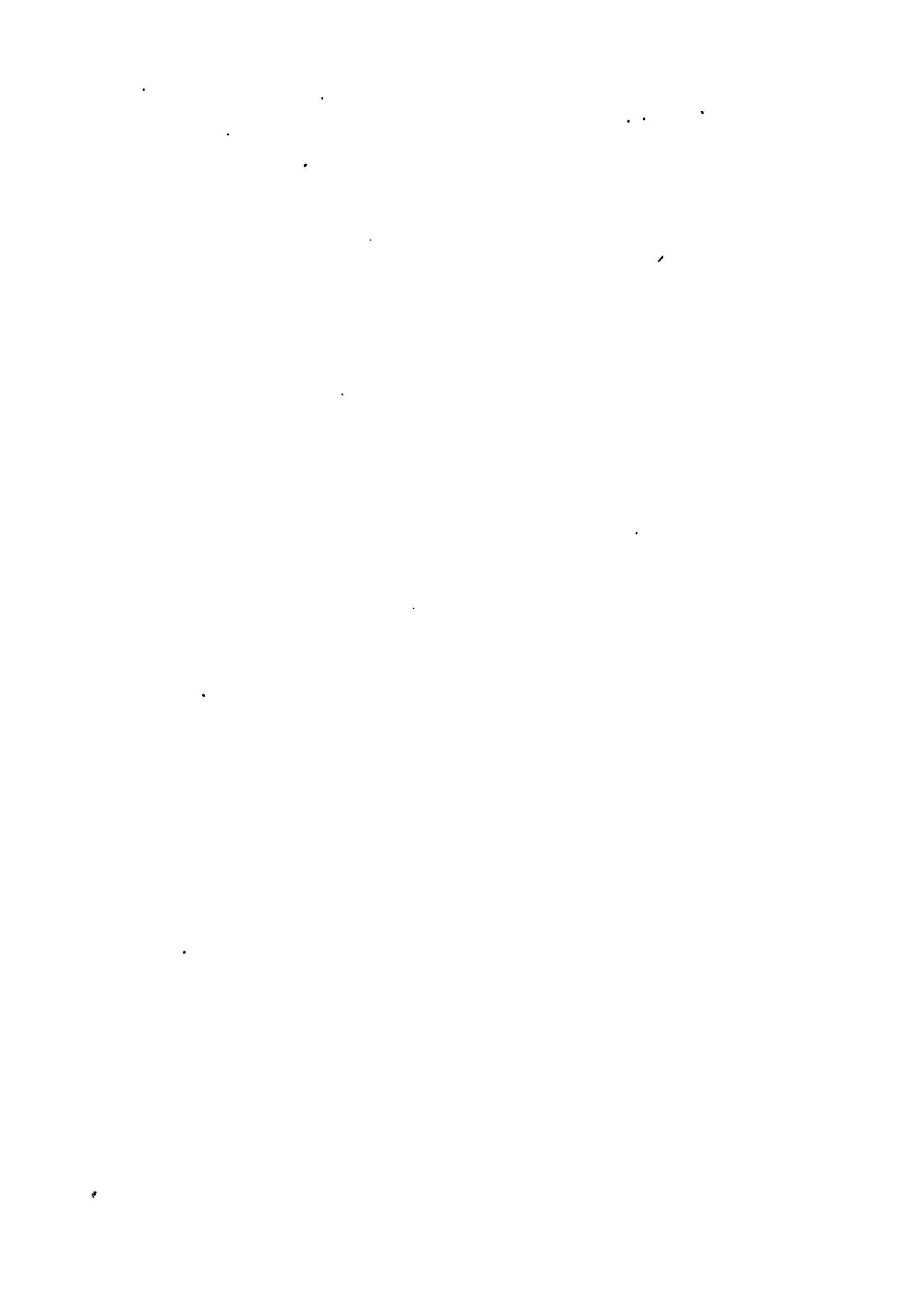


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